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FOR THE BIRDS

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to inspire and excite

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Historical homes with stories to tell

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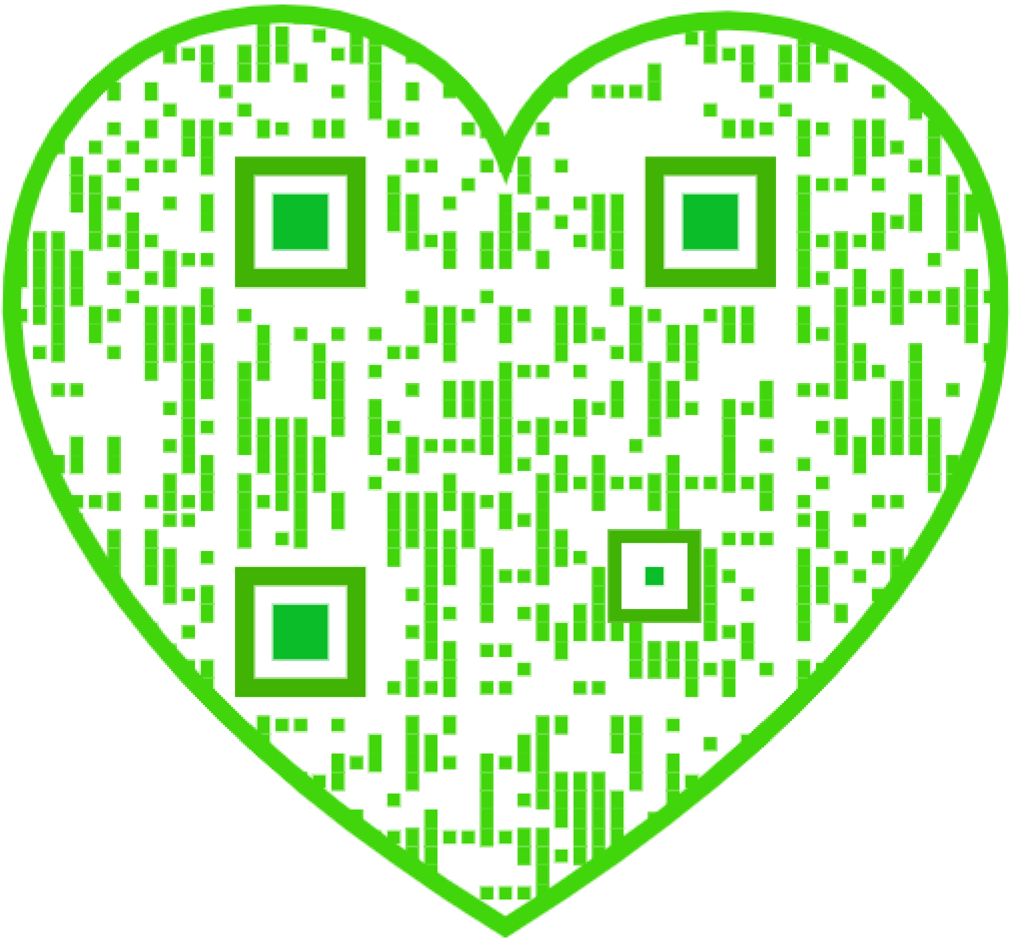

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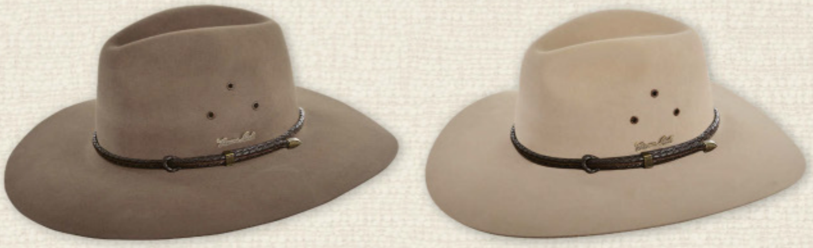
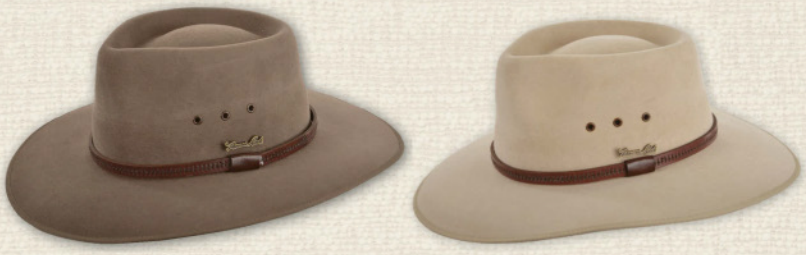
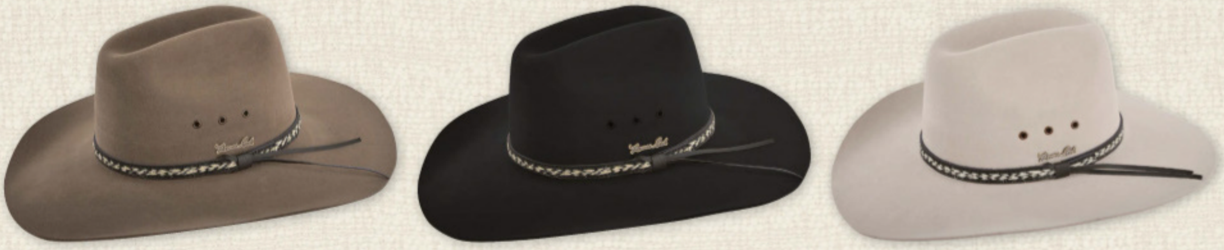


Drafter Pure Fur Felt Hat TCP1914HAT (Fawn & Sand)



Grazier Pure Fur Felt Hat TCP1913HAT (Fawn & Sand)



Brumby Pure Fur Felt Hat TCP1912HAT (Fawn, Black & Bone)

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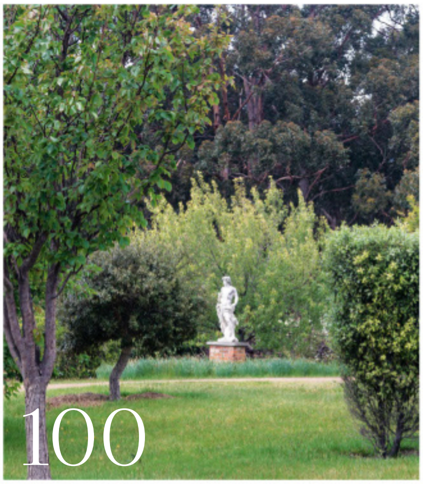

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Hiba is a Persian word meaning beautiful gift, and that is precisely what Michael Carnes and Bob Lavis have given to their ocean-fronting property on Bruny Island.

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Plantspeople Wayne and Sue Tapping have spent the past 30 years refining their sprawling garden in the NSW Blue Mountains.

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Flowering trees bring so much to a garden and there's nothing quite as ornamental as trees full of birdlife.

From The Editor

Dear reader,

Welcome to the final issue of *Australian Country Homes*. It has been an absolute pleasure to share with you some of my favourite dwellings, both large and small, over the last 28 issues. We've covered some beautiful properties whose homeowners have had inspiring stories to tell about their renovation, history and heritage. Thank you to each and every person who has welcomed our writers and photographers through their doors.

This issue we feature some extra-special homes that we know you are going to love. From tropical hideaways in Queensland to country gems that have a detailed past, there's bound to be something to inspire you.

For those with a green thumb, we have some glorious garden features down the back end of the magazine as well as an interesting article on which trees to plant this autumn if you'd like to attract native birds — and as we have a bevy of native beauties, I know I'll be implementing some of the suggestions mentioned.

Heading overseas, we check out a house in South Africa that was created around a food garden. The owners of this home not only had the building designed to make the garden central to the house, but also to ensure it capitalised on views of the plot. The garden largely feeds this family of five and also provides produce for local restaurants and other businesses. It's definitely inspired me to put a little more time into my veggie garden as we head into the cooler months of the year.

I hope you enjoy this last issue of *Australian Country Homes*. Have an extra cuppa as you indulge in this one — and I hope to see you around some country homes in the future.

Happy reading,

Lauren

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In The Market

From cups to bags, this is what's caught our eyes this issue.

By LAUREN CLARKE

HOWARD
Feed-N-Wax
Wood Polish & Conditioner
Beeswax & Orange Oil
16 FL. OZ. (473 mL)

HOWARD FEED-N-WAX

As we change seasons, it's a good time to deep-clean the home — and a great time to take care of our beloved furniture pieces. Protect your wooden tables, cabinets and chairs with Feed-N-Wax from Howard Products. Feed-N-Wax Wood Polish & Conditioner is ideal for enhancing the natural depth of grain while providing added protection and lustre to furniture, antiques and cabinets. Feed-N-Wax helps introduce conditioning oils that "feed" the wood while providing a protective coating of beeswax and carnauba wax. This unique blend of beeswax, carnauba wax, orange oil and other beneficial ingredients help preserve and keep the wood from drying out, fading or even cracking.

Feed-N-Wax should be used on finished and unfinished woods whenever wood starts to look faded or dry — usually every month or so.

Feed-N-Wax contains no silicone or linseed oils. It's not intended for food-prep surfaces.

howardproducts.com.au

THE THOMAS COOK BOOT & CLOTHING CO. ORIGINAL CRUSHABLE HAT

There's something undeniably iconic about the Thomas Cook Boot & Clothing Co. Original Crushable Hat. Whether you're protecting your skin from the harsh rays of the sun or simply looking for an accessory that marries form and function, this is the hat for you.

The Original Crushable Hat is made from 100 per cent Australian wool felt. It is shower proof and fully lined, and features a hat band with double studs and the distinctive Thomas Cook® metal logo pin. One of our favourite features, though, has to be the hat's crushable nature, which makes it great for travelling and taking with you wherever you go.

The Thomas Cook Boot & Clothing Co. Original Crushable Hat comes in fawn (pictured), light cream, dark brown, grey, navy and olive.

thomascook.com.au

DUCK EGG BLUE LINEN BREAD BAG

We love products that marry practical with pretty, like this gorgeous linen bread bag from the Garden Collection by Helen Round. This breathable linen bag is hand-printed in Helen Round's studio in Cornwall, ensuring each piece is created with care and attention to detail.

It's perfect for storing loaves, rolls, delicious artisan breads and patisserie, allowing them to enjoy more air circulation which helps stop the bread from becoming mouldy.

helenround.com

NOTABAG SHOPPING BAG AND BACKPACK

Is it a backpack? Is it a shopping bag? Yes and yes! This is Notabag, a clever product that is both of these things. With a single pull on the straps, it transforms from a sleek bag to an easy-to-carry backpack. Inside the bag, there is an attached pocket where a wallet or keys can be kept. When the bag is not in use, it folds into that pocket and becomes a hand-sized pouch.

Not only that, but the Notabag is making us keep those summer vibes alive with its cute nautical stripe print that we are really feeling.

thedesigngiftshop.com

HUSKEESTEEL

We love products that promote sustainability, and that's one of the reasons we've been low-key obsessed with the HuskeeSteel, a coffee cup from Huskee. Made from 91 per cent post-consumer recycled stainless steel, HuskeeSteel is also BPA-free.

But that's not all there is to love about this travel mug. It's dual-walled vacuum insulated, durable, stackable and comfortable to hold, making it great quality — and able to keep your hot drinks hotter for longer so you can savour every sip at the perfect temperature!

huskee.co

DAVID ROCHE GALLERY, ADELAIDE

Walking into someone's home shines a light on who they are as people and their style, quirks and passions. Walking into Fermoy House in North Adelaide, the home of late art and antique collector and extreme 'maximalist', David Roche AM, is both eye-opening and impressive.

There was no place in David's home for minimalism, and the sheer number of objects, ephemera, paintings and pieces with international provenances and historical value in his house boggles the mind. David was famously known to think everything looked better gilded, and so his home overflows with gilded frames and antique gilt-bronzes.

Inspired by the many house museums he visited around the world, David established his foundation in 1999 to preserve his own collection of some 3500 works of art. Since the opening of his home and a modern exhibition gallery in 2016, thousands of visitors have enjoyed touring the collection and been dazzled by the sumptuous interiors of his historic residence. David also loved his garden and from 14 February, your visit includes *Nature Revealed: Rosa Fiveash & Ellis Rowan,* an exquisite botanical exhibition of Australian wildflower paintings.

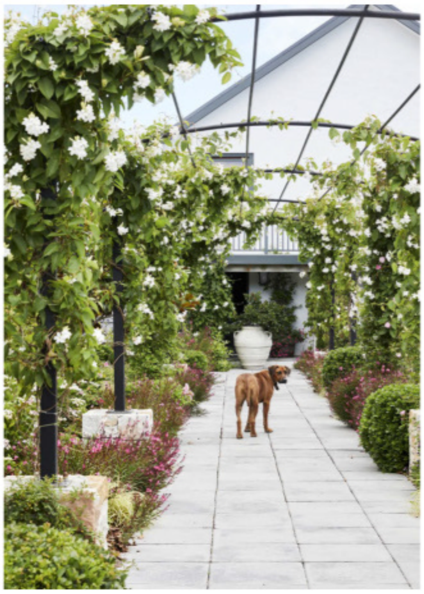
To see David's remarkable collection, book a tour of Fermoy House via *rochefoundation.com.au.* It's open Tuesday to Saturday from 10am to 4pm. Walk-ins are welcome in the gallery and tickets to exhibitions can be purchased at the front desk.

DR
G
DAVID
ROCHE
GALLERY

DOWN TO EARTH

The Gomes family's dream to live more connected to the land and more in tune with themselves has been fulfilled with Jardim, their food garden and contemporary country home in the rural enclave of Noordhoek, Cape Town.

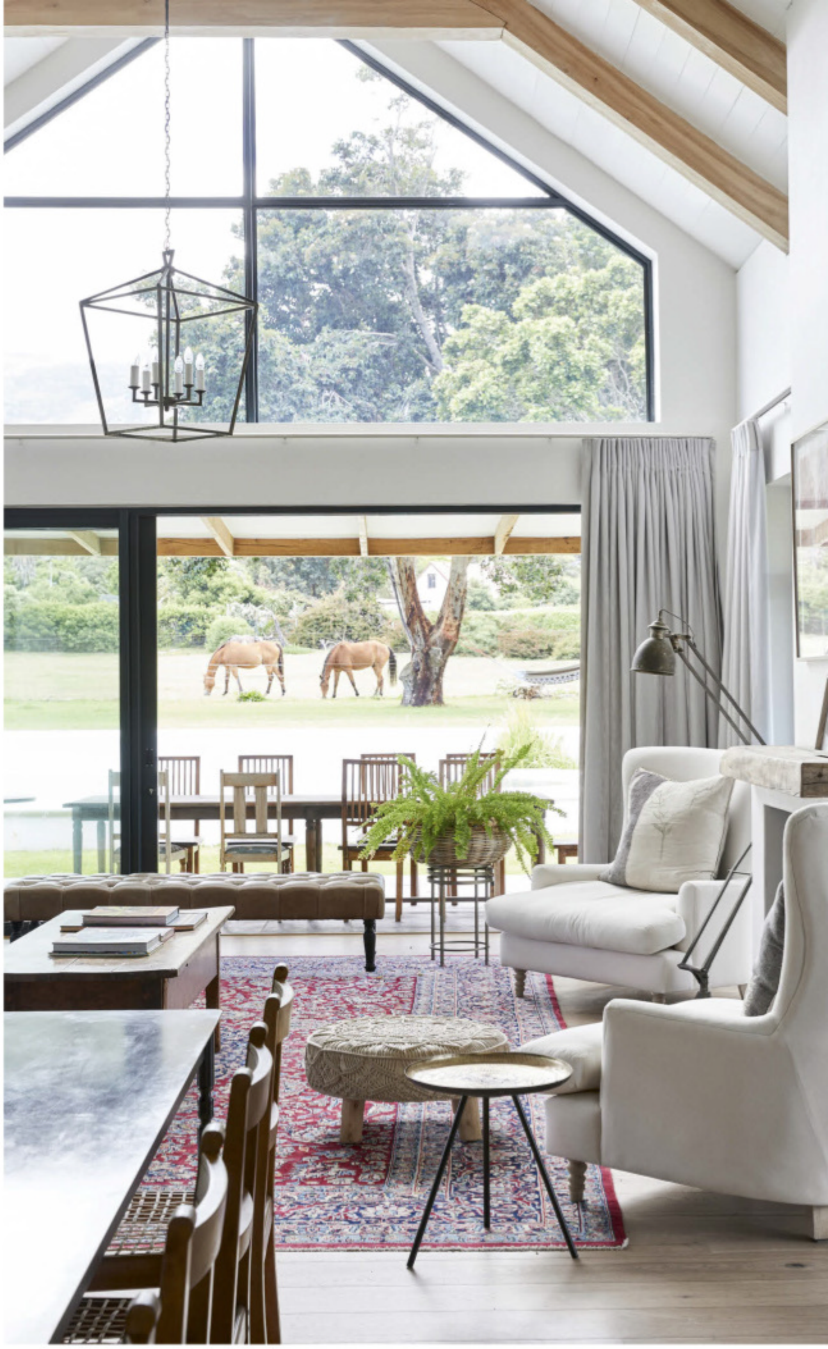
By VICKI SLEET, ***photography*** WARREN HEATH/ BUREAUX,
production SVEN ALBERDING

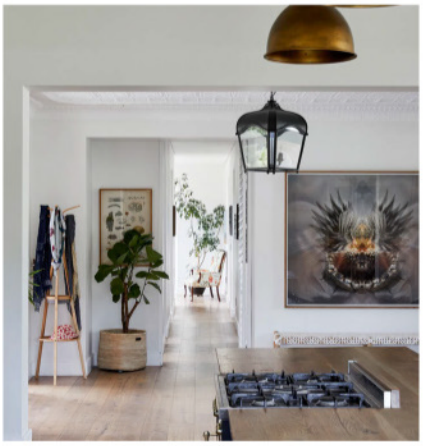


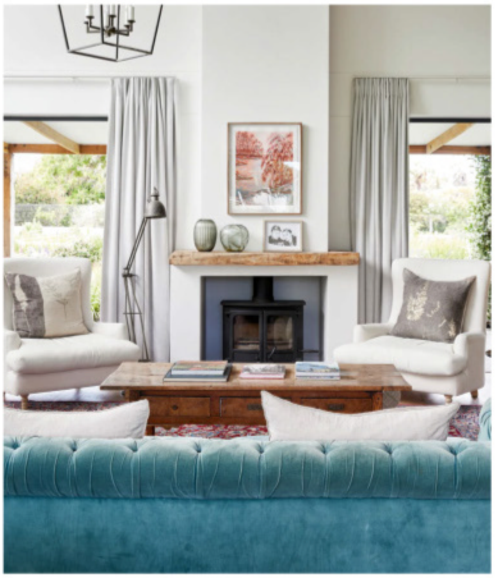
This page: *From left to right: The elegant velvet Chesterfield (SHF Home) is a perfect pop of light-hearted jewel-like colour, while the oversized Persian rug helps to frame the living room zone of the open plan barn extension; the couple's dream of an established garden bursting with flowering and edible plants was brought to fruition with the help of Noordhoek local and garden design maven Tone Alexander.*

"About six years ago, we all went to a childhood friend's farm for Sunday lunch. It was late in the afternoon, we were sitting at a table under the trees, our host had just brought a pitcher of lemonade for us to drink and the kids were riding horses while the sun was setting. It couldn't have been more picture perfect and I leaned over to Angela and said, 'This is what life is about' — that was the moment for us", says Justin Gomes.

Justin, an owner of a successful advertising agency, is one of those people who thinks in visual narratives and from that moment of rural bliss, he and





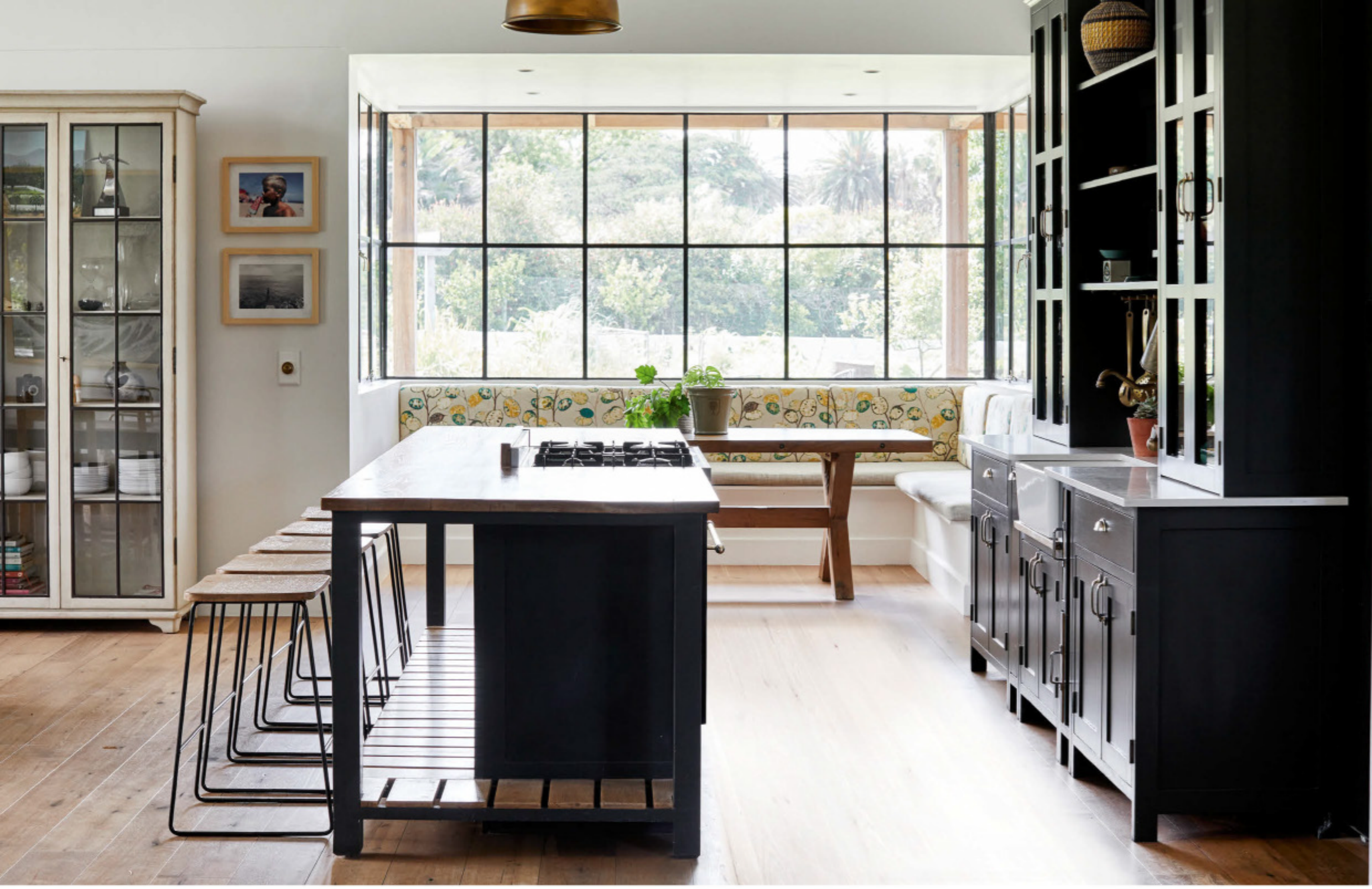


This page: *Clockwise from above: The vaulted ceiling is a nod to country barns, while the window above the sliding doors was placed to let the afternoon light stream into the living room; the rustic mantlepiece uses wood reclaimed from the original property's trees; bedrooms peel off a central passage leading from the living area.*

This page: *Clockwise from above: A passage peels away from the entrance hall and reveals bedrooms for the children; Angela has an innate talent for display and a passion for plants; the palette in the couple's bedroom is minimalist, with pops of colour brought into the picture from various plants; a central space connects the children's rooms and the couple's bedroom.*

Angela began developing the vision for a semi self-sufficient life on a beautiful piece of land, close enough to schools for their three children but in a place that could offer them an opportunity to lean into a life they wanted. Their Noordhoek property, Jardim, consists of a sprawling self-sufficient food garden, horse paddocks and stables, and a yoga studio built using reclaimed doors and windows from their home renovation. "Originally the property consisted mainly of horse paddocks and felt hemmed in by trees, but removing some of them to reveal the mountain view is one of the first things we did and it was a revelation," says Justin of their stunning sun-filled property.

The original house was a typical '80s face-brick family home, but it was perfectly liveable and besides, the first endeavour the couple had planned for the property was outside in the garden itself. "We had no idea how much land we needed to create the food garden we had in mind, but we had very clear



This page: *Clockwise from above: Central to the cooking and dining space is an oversized kitchen island. "I really wanted to have an informal feel of freestanding elements like you find in old-fashioned country kitchens,but still keep it modern and relevant," says Angela, who is a very keen cook; mismatched lighting fixtures mirror Angela's preference for items to dress a space in a very interesting and eclectic way.*

These pages: *Clockwise from above: A bedroom has a playful custom-built bedframe as a focal point; the couple's bathroom is a clean-lined minimalist space and of course features a window letting in the light and views of the garden; the garden studio is a testament to the couple's commitment to creating a space to feed their creativity. It was built using windows, doors and beams retrieved from the original house during the massive renovation.*

ideas *why* we wanted the garden, so we just cordoned off an area and hoped it would be big enough," says Angela, who in just five years, and with her team of talented gardeners, has built the garden into an impressive organic community enterprise where local restaurants buy produce to cook, nearby soup kitchens are given vegetables for their feeding schemes, and where people can come and pick their own veggies to buy and take home. It is a true circular economy that feeds the family on many levels. Wedding feasts have been celebrated at the central harvest table (built using wood from the property's felled trees) and of course weekend lunches with family and friends are a regular occasion here too.

When it came time to plan their house renovation that kicked off three years ago, the Gomes's sat with architect Alex Stewart. "We loved how he was really interested in *how* we wanted to live and what our goals were as a family and for the property as a whole, and from there he developed a space where you can always see and feel connected to the garden. He just got us so perfectly," says Justin — pointing out how at every turn, the garden can be seen or engaged with. "We love our home, but the garden is the thing we're ultimately most proud of, especially because it's at the centre of the process and was the trigger for so much of what was to come," says Angela.

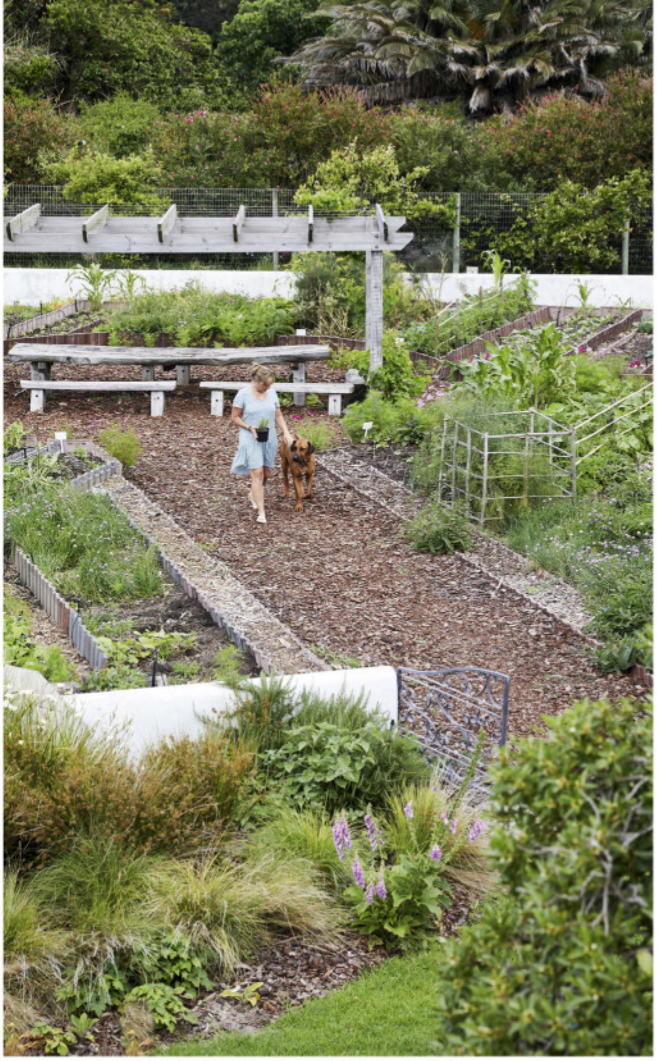
She explains the interiors mood they were after: "We wanted a rustic feel with easy indoor-outdoor flow, but we didn't want to fake the 'country' aspect, so the living room extension is a nod

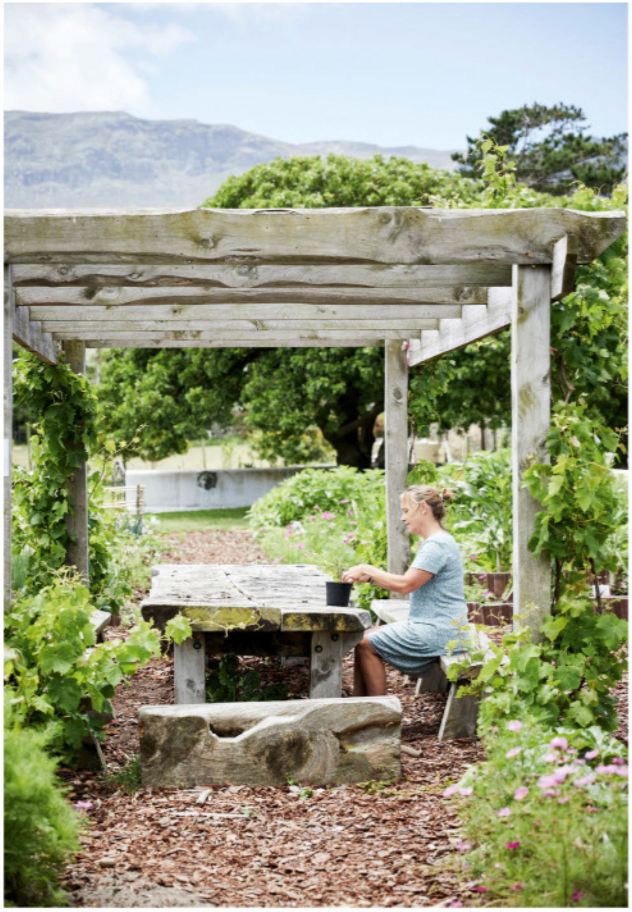
These pages: *Angela's eye for display and the beauty in organic form is evident throughout the home and studio — her latest ceramic endeavours make perfect succulent holders. Tending plants, nursing them and nurturing them is a perfect antidote to a busy life and Angela especially loves immersing herself in the joy they can bring.*

to a barn structure and also takes into account that we really wanted the view of the mountain to come into the space too." With that in mind, the new design resulted in the interior being gutted and rebuilt from the engineered oak floors up. The kitchen and living room is predictably the heart of everything for this busy family of five. "We made sure to split the kitchen in half so that the prep and reality of life can be hidden when we entertain," Angela laughs. Custom-designed freestanding kitchen units echo the modern farmhouse feel, as does the intense charcoal colour Angela chose for them.

The space is infinitely comfortable and effortlessly elegant, with myriad references and often sentimental nods to the family's journey thus far. The entrance hall is fitted with a beautiful vintage pressed-metal ceiling (a nod to Angela's childhood home), while a huge poster of "The Wave" by cult Japanese artist Hokusai, bought for Justin in New York, sits comfortably next to a Cape table by local designer Gregor Jenkin. Like the Gomes's themselves, there is little pretence in their family space; it's designed for kids and dogs and all-day

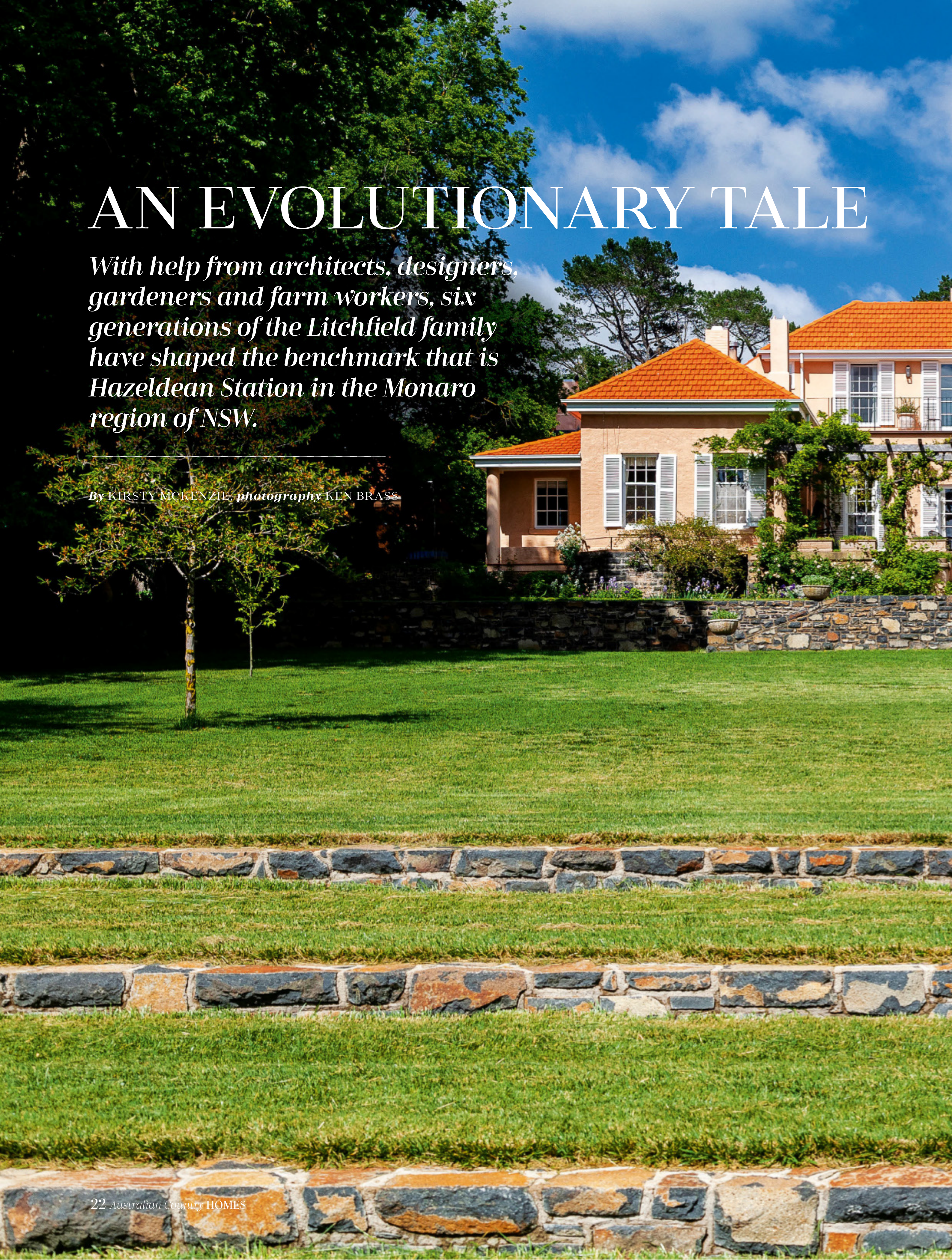
PLANT
STELLENBERG





These pages: *Clockwise from above: Central to the garden is a harvest table (built using reclaimed wood from the property's felled trees). Weekend lunches with family and friends are a regular occasion and they have even hosted a wedding for a close friend; the family's property is aptly named Jardim — 'garden' in Portuguese. "Originally we wanted to call it Jardin, which is the French word for garden, because we'd lived in Paris, but then we remembered the Portuguese spelling (our family is originally from Madeira), and that Jardim is actually my father's second name," says Justin, who is a firm believer in synchronicity. "It felt like that was another sign that we were doing the right thing."; the garden is nurtured using organic principles and companion planting. The result is an abundance of year-round seasonal vegetables that feed the community and the family in a multitude of ways.*

traffic, but always there is an underlying commitment to living life as mindfully as possible. It's a work that changes with the seasons; from the family's original dreams, so much has grown and there is so much more to come. "We are in the process of conceptualising a space where people can come for group breakaways, be it for business or leisure, and experience the joy of picking and cooking the food we grow at the same time," says Angela. It's how we want to live, making progress in our lives but still feeling connected to the garden that started it all." **ACH**



AN EVOLUTIONARY TALE

With help from architects, designers, gardeners and farm workers, six generations of the Litchfield family have shaped the benchmark that is Hazeldean Station in the Monaro region of NSW.

By KIRSTY MCKENZIE, ***photography*** KEN BRASS

These pages: *Since Jim and Libby moved to Hazeldean in 1994, they've made considerable changes to the garden and added a second storey to the house.*

The old adage says that good things, like fine wine, improve with age. Hazeldean's farming operation, homestead and garden in the Monaro high plains are another case in point. They've been a work in progress since the 1860s, when James and Ann Litchfield arrived in the south-eastern NSW high country.

When James arrived in the colony from Saffron Walden in Essex, England, in 1852, he had a letter of introduction to William Bradley, a pioneering member of the Monaro squattocracy, who built an empire which, at its peak, covered 200,000 acres (81,000 hectares) of the naturally treeless high plains. James gained employment as a manager of one of William's properties, Myalla. With the division of the region following the Lands Act of 1861 under Premier John Robertson, James was able to select his own 320-acre (130-hectare) block. He built the original stone cottage in a natural bowl, which he surrounded with radiata pines and English elms that have suckered through the years to create several forests surrounding the present homestead. The Litchfields added to their holdings through the generations, and in 1967 they bought Myalla, which is where the present custodians, Jim and Libby, lived when they were first married.

Jim and Libby's children, film maker James, interior designer Iona and agricultural scientist Bea, represent the sixth generation of Litchfields to have grown up at Hazeldean. After completing her studies and working both here and in the US and Canada, Bea came home in 2015 to help her parents run their business. She became stud-stock manager for both Hazeldean Angus and Hazeldean Merinos, while her husband, Ed Bradley, is in charge of sales for the entire operation.

Hazeldean Angus was founded in 1927 with the purchase of purebred Angus females and the herd was registered in 1952 with the importation of heifers from New Zealand. In 1960, Hazeldean became one of the first herds in the world to embrace the concept of performance testing, and selection on measured gain remains a cornerstone of the stud, which became one of Australia's largest Angus seed-stock operations. It sells more than 400 bulls annually, at sales on-farm and in Queensland and South Australia. The stud uses all available means to maximise genetic gain. Each year, a large artificial-insemination and embryo-transfer program is undertaken using the breed's most proven, progeny-tested sires.

The latest in science and technology also drives Hazeldean Merino flock, which has grown since James Litchfield established it in 1865. With more than 20,000 sheep, Hazeldean Merinos now boast one of the largest individual gene pools in Australia,

HAZELDEAN
LITCHFIELD
EST. 1863
HAZELDEAN

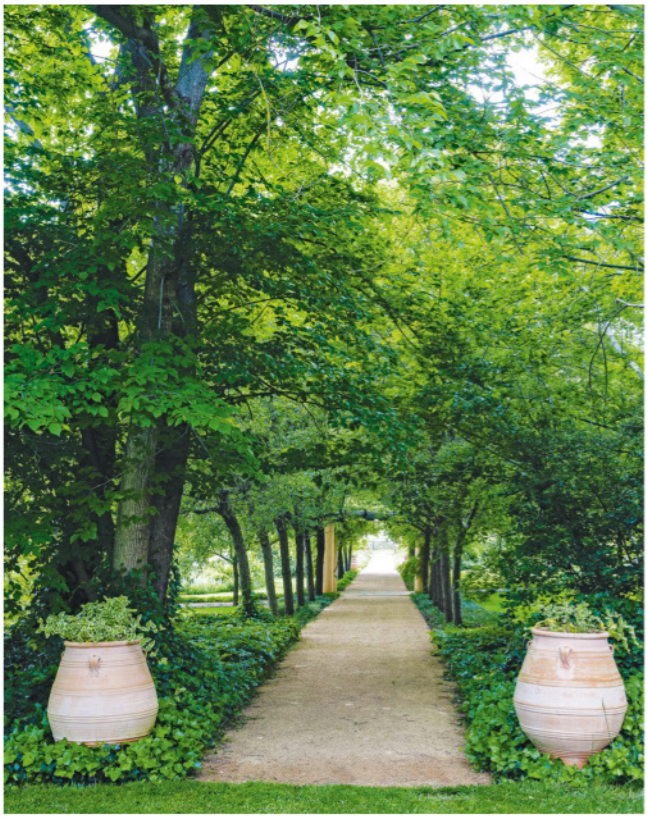
These pages: *Thanks to recent rains, the Monaro's usually tawny landscape was sporting an uncharacteristic coat of green.*

making intense selection pressure possible in the breeding program. Around 10,000 ewes are mated annually, while Hazeldean rams are known for being well acclimatised and adapted to most areas of Australia.

The homestead Jim's great-great-grandfather built was demolished in 1907 and the existing dwelling was built on the same site to plans by architect GD Cochrane, who was responsible for many landmark Monaro buildings including the homestead at Curry Flat near Nimmitabel. The Litchfields' association with the property faltered briefly when Jim's great-grandfather, Arthur James, sold it in 1917. "Fortunately, he was able to buy it back for his son, James Francis, five years later," Libby explains. "This was amazingly lucky as Jim's grandfather was absolutely passionate about the property."

It was during his watch in 1934 that the family commissioned Professor Leslie Wilkinson, the first dean of architecture at The University of Sydney, to remodel the homestead. His brief was to let the light into the old Federation house, with its dark rooms and corridors, and his response was a bold Mediterranean-inspired design. Leslie created a terrace at the front by removing the verandah and two rooms that had been a dining room and a service anteroom. The central fireplace was remodelled into a pond. Ornamental grape vines and wisteria were trained over the terrace columns to create a canopy and a haven from the heat of summer. An avenue of pencil pines was planted through a sunken garden to add to the Italianate feel. During the 1940s, the wooden stables were faced with basalt quarried on the property and, a decade later, a park incorporating the manager's house, station buildings and access roads was established with tree and hedge plantings.

Libby, who is originally from Melbourne, was working as a hand therapist in Sydney when she met Jim during a weekend at Thredbo in the late 1980s. After spending



their early married life at Myalla, Libby and Jim marked their move to Hazeldean with extensive garden additions, including two courtyards at the back of the house and cross-axis Manchurian pear allées through the side garden.

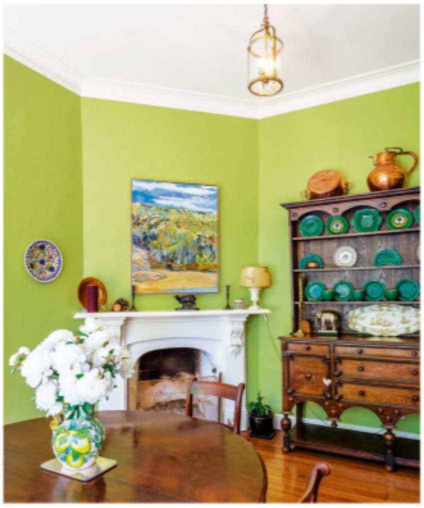
Libby cheerfully confesses she knew so little about gardening that she didn't realise the instruction "mulch close to the roots" wasn't to be taken literally. But she has embraced the garden enthusiastically and these days is proud to share it with visitors on occasional open days.

"Gardening is really hard down here," she says. "It's much colder, higher and drier than the Southern Highlands, which has maybe 750mm of rain a year, whereas we get 500mm. In winter, we get severe frosts and heavy snowfalls two or three times a year. Minus 12°C is not uncommon, so plants have to be hardy. The basalt soil is rich, but it cracks, which makes it hard for trees to establish. The lighter granite soil on the hills grows eucalyptus, but not much else. Elms do well, however. They sucker prolifically, so if you let them go, the house would be like the palace in *Sleeping Beauty* and become engulfed by them."

These pages: *The property's history blends seamlessly with more recent changes. The terrace was added in 1934 as part of Leslie Wilkinson's Mediterranean-influenced update.*

In 2013, Libby and Jim took the bold decision, given the garden's history, to alter the layout of the front garden. With advice from their friends Sydney architect Leigh Prentice and David Wilkinson, grandson of Leslie, they got rid of the sunken garden and created two lawn terraces with retaining walls and steps all made from basalt quarried on the property. "The decision to make the terraces opened up the vista to the paddocks and got rid of some rather fussy garden beds," Libby explains. "They also retain water for the elms on either side."

Inspired by a gravel-surfaced outdoor dining area at a friend's house in the Loire Valley, the Litchfields added another terrace by infilling an area beside the homestead. A towering elm that shades this section was cleverly preserved by building up around it. A plaque in the garden gives credit for this and many other feats of stonemasonary and earthworks to local



These pages: *Successive generations have modified the homestead and garden since they were established in the 1860s.*

artisan Roger McCulloch. The massive project was completed in time for the 150th anniversary of the sheep stud in 2015.

As well as the elms, various oaks, maples and deodars populate the parkland garden. Daffodils, jonquils and bluebells lend early spring colour to the understorey, while Libby reveals a passion for peonies, with both herbaceous and tree varieties lending their blowsy beauty to the beds. Roses are another favourite, with Icebergs and Silver Ghost shrub roses from Treloar Roses proving their hardiness and reliability. Libby admits she bought the showy pink climber, Madame Grégoire Staechelin, purely because she loved the name, while Madame Legras de St Germain provides fragrance and adds to the display. Hellebores and day lilies are among the perennials, along with irises in blues, purples, yellow and white, a nod to the influence of local breeder Margaret Summerell from Bombala.

This page: *Irises and peonies lend spring colour, while arches frame views of the garden.*

More recently, the Litchfields finally realised plans drawn up by Leslie Wilkinson in 1964 to add a second storey to the homestead. This means the master bedroom now enjoys splendid views across the front garden.

In spite of the vast area they have to maintain, Libby and Jim manage most of it on their own. “While there is no such thing as a no-maintenance garden, we really do try to keep it to a minimum,” Libby says. “The lawns take two hours to mow on a big mower, but I like to get stuck in and get it done. I don’t rake a single leaf in autumn, I just flick them onto the beds for mulch. My theory is that anything that grows is welcome and if you fill the beds with groundcovers and plants, you control weeds naturally.”

Regardless of all the additions and modifications, the grounds are always expanding. The Litchfields recently planted Acer negundos (box elders maple ‘Sensation’) to create a vista down to the bull-sale barn for when clients come for the sales in May and September. They’ve also created an apple orchard in a former vegetable garden and a nearby section has been planted to horse chestnuts to blend the end of the garden with the paddock beyond. “And we’re stopping there,” Libby announces. “Well, at least we say we are, but the truth is I guess it will always be a work in progress.”

During spring and autumn, Hazeldean is open for self-drive tours. For more information on these tours or to arrange a private group tour, visit *privategardensofmonaro.com.au* **ACH**

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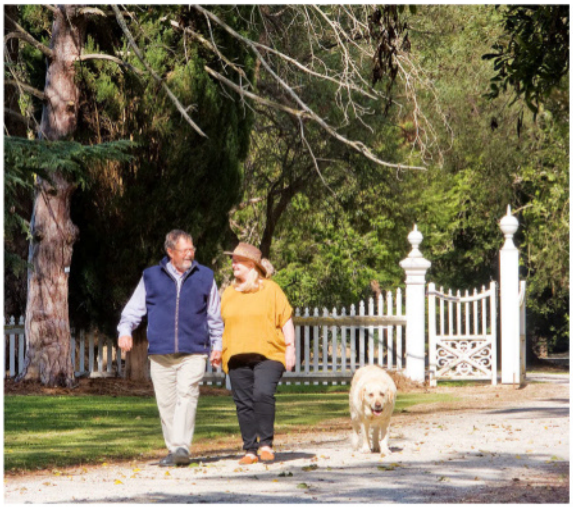
LANDMARK AND LEGEND

Andy and Annie Clifford are the current custodians of a historic property that's been in their family for more than a century.

By KIRSTY MCKENZIE, ***photography*** ROSS WILLIAMS,
styling BRONTE CAMILLERI

These pages: *Andy and Annie have lived at Yallum Park for all of their married lives and moved into the big homestead in 2014.*

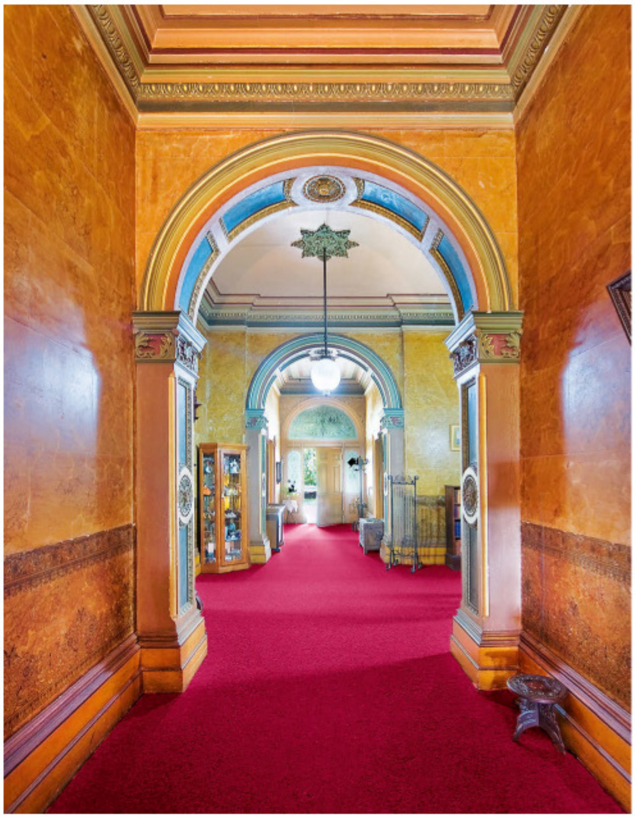


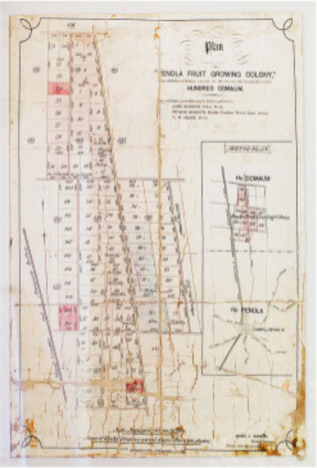
Yallum Park's stately stone homestead and 20 acres [eight hectares] of parkland gardens may resemble an aristocratic English estate. But to Andy and Annie Clifford, it's just home, a place where every room and everything that's in them is made to be used.

"It's where I grew up, where I climbed trees and fell out of them," Andy says. "The land has been in my family for 106 years. Dad was born in the house in 1917 and lived here for all but the last two years of his life. He passed away in 2013 in a nursing home in Penola, which is our local town and where I went to school."

Yallum Park's history dates back to the spread of the squattocracy across South Australia and the very beginnings of the wine industry in the Coonawarra region. The first record of European settlement occurred in 1840 when Solomon, Josiah and Thomas Austin squatted on 117 square miles (30,300 hectares) and built a house from stone collected from the paddock. The Somerset farmers had come to Geelong in Victoria via Tasmania and their name lives on in Melbourne's Austin Hospital. In 1851, the Austins sold to Thomas and Harry Wells, who built a second house and then sold to Scottish pastoralist and politician John Riddoch in 1861.

John built a third house on the land in 1863, then in 1878 commissioned Melbourne architect Edward Twentyman to design a double-storeyed homestead befitting his standing in society. No expense was spared, with the stonework costing £17,000 (the equivalent of roughly $3.6 million today), slate roof tiles imported from Wales, 11 Italian marble fireplaces and several bronze gasoliers, hoop pine doors and red cedar skirtings and architraves, all combed to resemble oak. When the house was decorated, gold leaf costing £500 (about $60,000) added finishing touches to interiors lined with English wallpapers. In the stairwell and hallway, the wallpaper was painted with goose feathers and cut into blocks to look like marble. The residence was completed in 1880, the year before they entertained Queen Victoria's grandsons, Princes





These pages: *The homestead has many original features including walls in the hallway painted to resemble marble and an 1822 piano. The Clifford family has owned the property since 1914 and welcomed many guests to the house, which was completed in 1880.*

George (later King George V) and Albert, for an overnight stay.

The first Riddoch homestead garden containing many rare and exotic trees was expanded by a further eight acres (three hectares) with the new building, and head gardener John Warner sourced trees and shrubs from all over the world and commanded a team of six gardeners to carry out the maintenance. John Riddoch went on to diversify beyond sheep to establish the Penola Fruit Growing Colony, which later became Coonawarra, plant grapes for wine production, establish the region's first winery and build the stone cellars that still function today and grace the distinctive label on Wynns Coonawarra Estate bottles.

In 1914, Andy's grandparents, William and Lucy Clifford, bought Yallum Park from John Riddoch's estate and Andy's parents, Glen and Gayee, took over in 1967.

"The house at that stage was effectively two apartments as it was shared by my parents and grandparents," Andy recalls. "Mum used to say Nanna thought she'd gained a maid when she married Dad. So when Nanna passed away and my parents offered us to move in, we chose to remain in the remodelled shearers' quarters, where we raised our children, Darren and Kirsty. Until my grandfather passed away in 1967, my parents had never had a home exclusively to themselves. When we married, we decided not to do too much to the quarters because it was only a temporary

home. As it turned out, we ended up living there for 42 years, and it was a truly wonderful place to raise a family."

When Andy and Annie officially took over the baton in 2014, Andy, who confesses to "no patience for sheep", converted the property to beef cattle and now they run Black Angus as well as growing crops including beans, canola, wheat and barley. Land resumptions and subdivisions through the years have reduced Yallum Park to its present 865 acres (350 hectares).

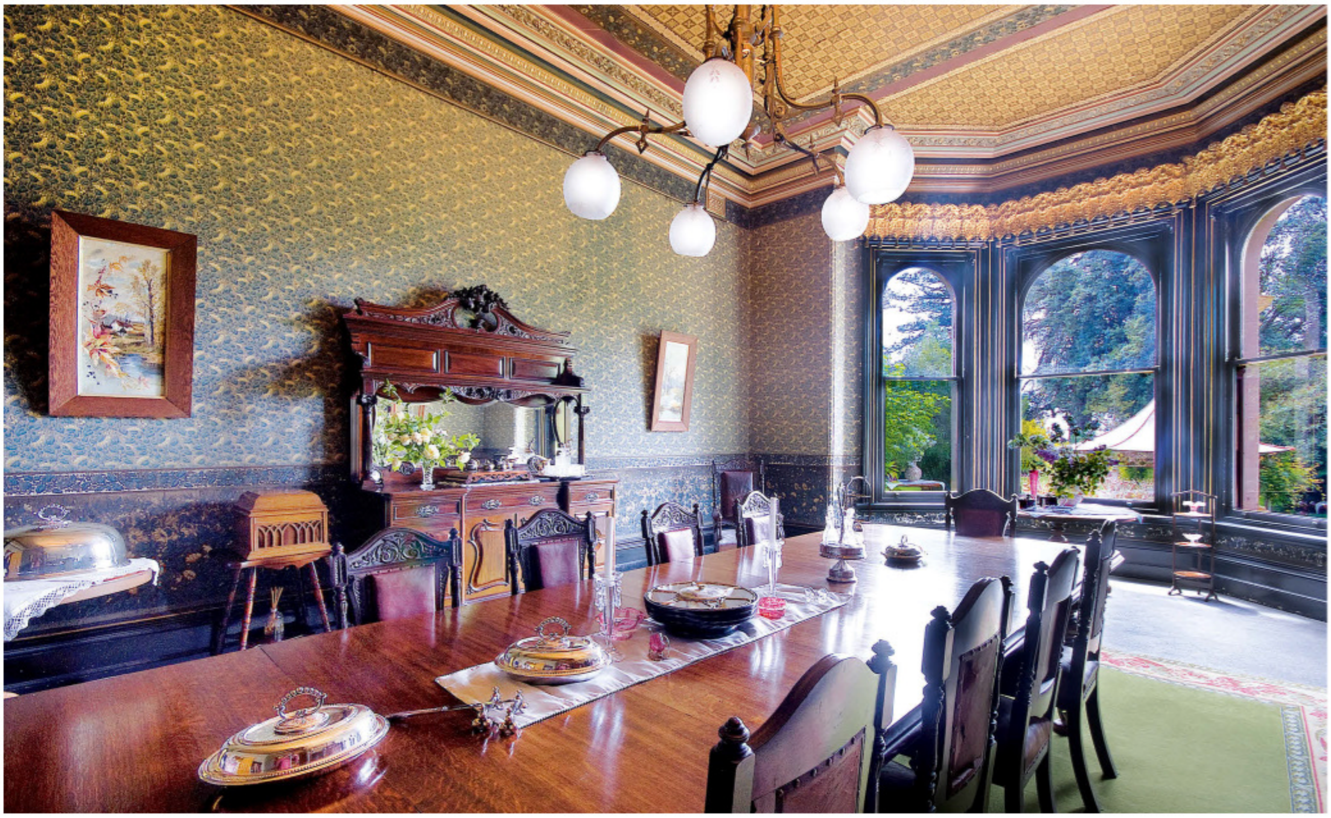
The Cliffords retain strong connections to the region's wine industry. Annie was born in Adelaide, but moved to Coonawarra with her family at the age of 10 when her father became the manager of Penfolds Wines. Andy studied at Roseworthy College and, through the years, has taken various off-farm positions and worked at Mildara, Penfolds, Wynns and James Haselgrove.

"It's a strong, supportive and safe community," Annie says. "We have many friends in the wine industry and we consider ourselves fortunate to live here."

Annie "retired" after 32 years as an extra support officer for Mount Gambier's Tenison Woods Catholic College, where daughter Kirsty teaches. But before the new school year began, she was back in the job, albeit working from home. "Driving 60 kilometres each way never bothered me," Annie says. "But now I appreciate the extra time it gives me in the day."

Much of that is spent on the garden, which Andy and Annie describe as "two harbour bridges" in terms of its never-ending demands. "Andy calls me 'parks and gardens'," Annie says. "I'd add cleaner and duster to that job description. But not cook. That's his domain. If he'd waited for me to get home most school nights, we wouldn't have eaten till midnight. Plus, it

These pages: *The Cliffords describe the upkeep of the grounds as a huge task that delivers rewards including relaxation and joy.*



This page: *The family was able to buy back the original oak dining table. The kitchen is a remodelling of Andy's grandmother's kitchen.*

gives me extra time in the garden. I find it very relaxing to go out there and just lose track of time."

The Cliffords say they've repaired gates and fences and added 150 trees and shrubs to the open woodland garden during the past six years, as well as created numerous garden beds to provide colour throughout the year. Fortunately, son Darren is a builder and carpenter and now lives in the shearers' quarters, so is able to lend a helping hand.

"Most of the trees were planted during the 1880s," Andy says. "So it's inevitable that, due to old age, disease and pests, some of them need replacing. We've been lucky that we've been able to mill some of the timbers to use in restoration work on the house. The timber for the kitchen came from an old European cypress that had died." Among the remaining significant trees are *Quercus robur, Araucaria heterophylla, Juniperus squamata, Abies pinsapo* and *Plantus acerifolia*. A Fortune's Double yellow rose planted in the 1860s still flourishes against a wall, and new beds located behind the original box hedges have been backed with clivia divided from two large clumps from the original garden. These contain petunias, cosmos, lobelia, Japanese wind flower, lilies, hellebores, primulas, foxgloves, snapdragons and delphiniums. Statues, urns and strategically placed seats add interest throughout. Other plantings including daphne, hydrangeas, lavender, rosemary, roses, azaleas and gardenias add even more colour and fragrance throughout the year.

Inside the house, nothing is left "for good" and everything is used. These include a billiard table made by Melbourne's Alcock & Co in 1856, which had been sold but was bought back by William Clifford in 1926. The original oak dining room table was also repurchased during the war years. "It seats 18, so obviously Andy and I don't use it every evening," Annie says. "But it comes into its own for family gatherings such as Christmas. Andy tells people we are just the caretakers of the house and grounds. They really belong to Penola as they are such a huge part of the history of South Australia's south-east and that's why we open the gardens throughout the year."

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THE ART OF COUNTRY

Lawyer turned gallery owner Allison Bellinger brings contemporary Australian art to the world from her home base in remote country NSW.

By KIRSTY MCKENZIE, ***photography*** KEN BRASS

These pages: *Corporate lawyer turned art gallery owner Allison and her husband, Brad, live on a farm north of Inverell in northern NSW.*

Allison Bellinger cheerfully admits she knew nothing about running an art gallery when she opened her exhibition space in the centre of Inverell in rural northern NSW. The town is better known for agriculture and gemstones than a passing parade of potential art investors. But the former Sydney lawyer trusted her instincts and long interest in art and aesthetics and, in 2016, launched AK Bellinger Gallery with a sell-out show of works by contemporary Australian artist and three-time Archibald Prize finalist Vanessa Stockard.

"I'd bought some of her paintings," Allison explains. "Through the years, we'd become friends and she generously offered to give me my first show. There was real local interest in what I was doing, and opening night was wall-to-wall with people. Vanessa and her husband came up for the night and they were treated like celebrities

***These pages:** The shearing shed has been returned to its intended purpose since Allison and Brad's new home was completed.*

as they walked around town. People in Inverell have embraced the opportunity to see artists of this quality and now I have a small, but growing, local clientele and the gallery has also become a destination for people to bring their visitors."

Allison and her husband, Brad, live north of Inverell on Trevanna, where they run sheep and cattle and grow fodder crops with their children, Olivia and Jack. Brad, who grew up in Cressy in Tasmania, and Allison, who was born at Warren in central NSW but came to Sydney for boarding school and university, met when Allison was living in a share house with four Tasmanians. By that stage, Brad, who studied agriculture at Marcus Oldham College in Geelong, had bought a farm on the Victorian side of the Murray at Yarrawonga. "I was instantly attracted by his authenticity," Allison recalls. "He's very smart and when we started looking for a farm in NSW, he extensively researched the prospects in terms of climate safety. He bought in 2001 and we moved up here with two bags in the back of a ute shortly after we were married in 2002."

It was worlds away from the corporate life Allison had been immersed in while in Sydney. She had also worked in London and lived for some time in Germany. "But life was an adventure. We worked hard and before we had children we were quite social," Allison recalls. "We were always busy."

The property came with a lovely old cottage, but eventually Brad and Allison conceded they were no match for the brown snakes that kept finding their way indoors, so they decided to build a new homestead. This meant they decamped to the nearby shearing shed for almost nine months while the house was being

Drusilla Modjeska Stravinsky's Lunch Picador
GYPSY Sibella Court
NOMAD Sibella Court

BOSCH
GOYA
COURBET
MODIGLIANI
TINTORETTO
GIOTTO
DELACROIX
DONATELLO
DONATELLO
toulouse-lautrec

These pages: *Shearing in progress in the shed, which is just a short distance from the Bellingers' new homestead on Trevanna.*

built. "We took a stove down there and built a crude kitchen," Allison recalls. "We had a shower and a toilet, but we washed up in a bucket, had a lot of barbecues and used a lot of paper plates. It was stinking hot in summer, but winter was even more challenging. It certainly made me appreciate the new house when we could finally move in."

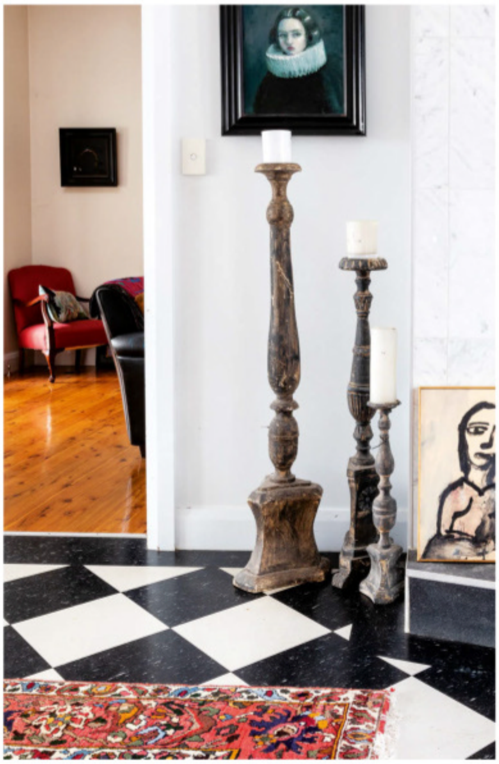
The family took some time away from the farm following years of drought and after the birth of Jack, who has some health issues and needs regular medical check-ups. "We leased the farm and lived in town for a while," Allison explains. "We love the farm but we needed to draw breath. Jack is doing OK health wise, though he has to be constantly monitored. He's a big character and loves farm life, so we take each day as it comes."

It was during a visit to Sydney for one of those doctor's appointments that Allison credits as the germination of her plans for a gallery. "I visited a gallery run by of one of my old housemates, Megan Dicks," she recalls. "I just fell in love with a painting by Louise Hearman but, at the time, there was no way I could afford it. Then, lo and behold, my grandmother died and left me some money. So I rang Megan and bought the painting. Later that year, Louise won the Archibald Prize, so it turns out I bought on instinct, but had made what turned out to be a very good choice."

Allison says there are three main reasons people buy art and, while none of them is wrong, she is always interested to learn what motivates her clients. "Some see art purely as an investment," she adds. "Others are buying for the aesthetic. The other reason is emotional. You buy because a work speaks to you. If I am being truthful, that's probably the reason I choose a piece and why I'm drawn to particular artists."

She describes her business values as old-school. "Trust is important," Allison says. "It's like shopping at David Jones. The clients should always know they're going to get a quality product. I'm really interested in taking them on a journey of education and

FUCK YOU
BARBIE
ODD ROADS to be WALKING



This page: *The farmhouse is filled with artworks by the many contemporary Australian artists Alison represents.*

introducing them to more contemporary works. They might start out buying pretty florals, but I like to encourage people to think beyond the obvious."

These days, Allison maintains a stable of about 25 artists that reads like a *Who's Who* of contemporary Australian art. While she may be based in what most would call a remote location, she counts herself lucky that she lives in an age where she can sell to the world via the gallery website and Instagram. "I have clients in Russia, South Africa, England, America and Japan," she says. "Even COVID-19 didn't stop the interest as I think people had more time on their hands for browsing and buying online. I now realise that law provided the means for me to arrive at this situation. It gave me the confidence to take a new direction and advocate for my artists. It really is true that you don't know what's around the corner, but I feel very fortunate to have arrived at where I am right now." **ACH**

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A POCKET OF PARADISE

No matter how far and wide the Simoneau family travels, there will always be a pocket of paradise in Queensland they call home.

By KIRSTY MCKENZIE, ***photography*** ANASTASIA KARIOFYLLIDIS

These pages: *Tamara, Marc, Ellie, Luc and Scarlett live in Sydney, but relish every chance to return for holidays to their beautiful home in the Sunshine Coast hinterland.*

By their own reckoning, if Tamara Simoneau and her husband, Marc, had simply stayed in the one place, they could have afforded to be driving Lamborghinis. Instead, they've lived a peripatetic life, dividing their time between Marc's home country of Canada and Tamara's state of origin, Queensland. These days, the family lives in Sydney, where Tamara is an executive producer for Channel 10 and Marc works as an IT consultant. But no matter how far they roam, they always return to their beautiful bolthole in the lush hills of Buderim on Queensland's Sunshine Coast hinterland.

Tamara grew up between Brisbane and Caloundra, the second of four children of school-teacher parents. Her mother's family came from the land in central Queensland, so she counts herself lucky to have balanced her urban upbringing with holidays on a cattle property in the Arcadia Valley, where she learned to ride horses, drive a car and enjoy all the freedoms a bush upbringing allows. Inspired by award-winning television presenter Jana Wendt, Tamara says she never considered any career other than journalism and went straight from school to a business and media degree at Queensland University of Technology.

"As soon as I could get my foot in the door, I started work experience at Channel Seven between classes," she recalls. "I ran errands, made the tea, helped out wherever I could. Gradually, I started reporting and when they started calling me to fill in for reporters on sick leave, I was finally paid for my efforts."

Meanwhile, driven by her determination to explore the world, Tamara spent a year on student exchange in Alabama in the US. On return and graduation, she secured a position with Channel Seven in the Wide Bay-Burnett region, working in the newsroom as a general reporter and covering everything from courts and council to croquet competitions.

These pages: *The light-drenched home is decorated with quirky op-shop finds and art collected on travels.*

"I learned to work fast," she recalls. "In career terms, regional experience sets you up to be able to handle what comes to you in the years that follow. With 23 minutes of news to fill and three journos and a sports reporter to fill it, you have to bring your three to five minutes of content to the news desk. You have to get to know everyone in town very quickly and work that contact book to find stories. It set me in good stead for everything that's followed, as the basics don't change — you still have to fill the show, even though you have more choice."

After her stint in Maryborough, Tamara was promoted to the Sunshine Coast. Then wanderlust won out and Tamara grabbed her backpack and headed to Guinea in West Africa for a stint teaching English and then to Canada. "I had distant relatives in Toronto so with not much money and no job, I went to stay with them. After three weeks, I met Marc, who was working in a bank. When I said I was going to spend a ski season at Whistler, he came too."

The rest, as they say, is history. Tamara's visa ran out, so she had little choice but to return to Australia. After six months of love letters flying back and forth across the Pacific, Tamara returned to Canada for a holiday and came home engaged.

"There was a loose plan that we'd be married in Australia," she says. "There was lots of heart-breaking Green Card-style visa negotiation, but eventually we were married in 2001 in my parents' backyard at Hodgson Vale, near Toowoomba."

The couple settled into work for Channel Seven on the Sunshine Coast, where Tamara says her "bossy nature" had been noted and she transitioned into producing and running the newsroom. But a niggling feeling that she needed to polish her CV with overseas professional experience kept raising its head, so the couple headed back

These pages: *Although the home is in an urban location, the tropical surrounds make it feel as if it's in a rainforest.*

to Canada. Finding work was tough at first, but eventually she gained a TV job. That show actually stalled, but it introduced her to the person who hired her as 2IC on the prime-time *Entertainment Tonight Canada*. Finally, Tamara had her dream job treading the red carpet at the Academy Awards, travelling the globe and working with some of the world's biggest celebrities.

"Marc also landed a good job in Toronto and we loved the city life and the progression of the seasons," she recalls. "It's beautiful to experience fall, Thanksgiving and a white Christmas. Our daughter Scarlett was born and we decided to come home. But we'd only been back in Australia for six months when I received a call offering me the position of senior executive producer on *ET*. There was a sense of inevitability as we packed up and headed back to Canada. It was the right choice and we had a great life there and made wonderful friends."

Tamara was pregnant with Ellie, thjeir second child, when the Simoneaus decided they'd had a good run and would return to Australia. "So, in 2013, we boarded yet another plane and headed back to the Sunshine Coast," Tamara says. "Once again, Marc was lucky to get work and I settled into being at home. Luc was born 19 months after Ellie, so I took an extended break from the television industry."

Tamara was hardly idle, however, as she juggled her young family and developed a freelance sideline writing and styling for magazines including *Australian Country*. "It was pretty hectic," she recalls. "In fact, it was sometimes harder than going to the office every day. Children are a complete joy, but they are also incredibly hard work."

Within six months of being back on the Sunny Coast, Tamara and Marc had found their ideal home in Buderim. "We knew as soon as we saw it that it was right for us," she recalls. "Even though it's a very urban location, it feels like it's in the rainforest and 'roos come into the backyard. It's filled with light in all the right places and it's a great place for a family."

The property had already been renovated, but the Simoneaus made it their own, with Tamara's stylist's eye selecting quirky finds from op shops to give it her personal stamp. "The swimming pool was already there, but, when my grandmother left me some money, we added a cabana, which we named Iris in her honour," Tamara says. "I'd barely put the last coat of white paint on Iris when the phone rang and I was offered a job with Channel 10."

So, after a five-year break, the Simoneaus once again packed their bags and headed south to Sydney. They rent their home on Airbnb, but return as regularly as work and holiday schedules allow.

This page: *The Simoneaus have celebrated so many family milestones at their Buderim house that Tamara says it will always hold a significant place in their hearts.*

She adds that while a piece of her heart will always live in Buderim, she can't discount the possibility that the family will relocate again. "Perhaps there's a bit of nomad in us," Tamara says. "There are so many places to explore. I know we've spent a fortune on airfares, going back and forth to Canada, and I know we'll do it again to see family and friends. But the payoff is our children have a deep connection to another continent and they get to call two incredible countries home." **ACH**

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TASTE OF THE TROPICS

A stylist's eye and a passion for gardening have combined to create a subtropical showpiece in the hills behind Queensland's Sunshine Coast.

By KIRSTY MCKENZIE, ***photography*** ANASTASIA KARIOFYLLIDIS

These pages: *Glenn (left) and Graham enjoy the fruits of Glenn's passion for gardening in their subtropical sanctuary at Maleny.*

Hairdressing is practically a performance art as it requires constant social interaction, attention to detail, creativity and good listening and communication skills. No client wants a stylist to have an "off day", therefore it's also a pretty unforgiving profession. So it was hardly surprising back in the early 2000s when Newstead stylists Graham Young and Glenn Rogerson decided they needed an escape from their workaday world.

Glenn is a keen gardener, so their search for a bolthole from the busyness of Brisbane led pretty promptly to the rich volcanic slopes of the Blackall Range in the Sunshine Coast hinterland. "One weekend, we went for a drive to Montville and saw a property," Graham recalls. "By the next

BLANCO

These pages: *The couple has transformed the cottage with paint, polished floorboards and a new kitchen and bathrooms.*

weekend, we'd bought it." While they were very happy with their weekender in the historic village, it was located on a steeply sloping site.

They started searching for a new property and found what they were looking for on the outskirts of Maleny, a slightly larger service town for the surrounding dairy country with a solid core of alternative lifestylers and a strong food and creative culture.

"Basically, we traded the views to the coast that we had at Montville for the space of two-and-a-half acres [one hectare] at Maleny," Graham says. "We were so captivated by the mature trees and potential for a garden that we almost didn't notice that the house was actually quite ugly."

But good stylists make the most of what they have and Glenn and Graham set to work transforming the '60s house

These pages: *A neutral palette allows the couple to make their own mark with their extensive art collection. Plantation shutters control the light and keep the interiors cool during summer.*

with a complete makeover. New carpets and timber floors, an extra bathroom, a remodelled kitchen, fresh paint throughout and plantation shutters went a long way to creating the subtropical paradise they now enjoy.

They then coloured in the details by adding paintings from an art collection acquired across the 40-plus years they have been together. "We've been with each other a long time, so it's not surprising we've built up quite a repository," Graham says. "We buy a lot of Aboriginal art from Fireworks Gallery in Brisbane and we've also developed an interest in abstract landscapes by visiting galleries in Sydney and Melbourne."

Prized pieces in their collection include paintings by Utopia, NT; artist Minnie Pwerle, East Kimberley, WA; artist Rover Thomas; and numerous works from the APY (Anangu Pitjantjatjara Yankunytjatjara) lands of north-western South Australia. The cool-white interiors provide a great backdrop for these works and other paintings and sculptures, and contribute to the abode's atmosphere of an oasis of calm.

Glenn and Graham divide their time between the city and their retreat and some weeks manage five consecutive nights at Maleny. Most mornings will find Glenn in the garden, which he has transformed into a lush respite from the sometimes stifling heat down on the coast or back in Brisbane. "Glenn has assistance one day a week," Graham says. "But most of the propagating, particularly of hydrangeas, he does on his own."

The garden also boasts a significant orchard, which keeps the couple in oranges, mandarins, limes, cumquats, pecans and macadamias, and a sizeable vegie garden, which supplies Asian greens, herbs, chillies and other produce Graham likes to use in the kitchen.

"We're lucky that there are a number

This page: *Glenn has turned the two-and-a-half-acre (one-hectare) garden into a subtropical showpiece.*

of really good cafes and restaurants in the area," Graham adds. "Most of them keep to a pretty strict 100km radius for sourcing their ingredients. We often head to Shotgun Espresso in town for good coffee and ethically produced food, and The Tamarind at Spicers Retreat is another favourite. The Spirit House is about 20 minutes' drive away. But, to be honest, more often than not, we just happen to open a bottle of wine, invite a few friends over and relax at home. There really is this wonderful feeling when you drive up from Brisbane that you can just shut the gate on the world and totally relax."

As Brisbane is only 90km away, Graham adds that they will probably continue to divide their time between the two homes for the foreseeable future. "I still enjoy working, so I'm not ready to move up here permanently just yet," he says. "We have good networks and a great lifestyle in both places so, for the time being, we'll continue to enjoy the best of both worlds." **ACH**

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ACTION STATION

Diversification is the key to survival in tough times for the Walker family in central-western Queensland.

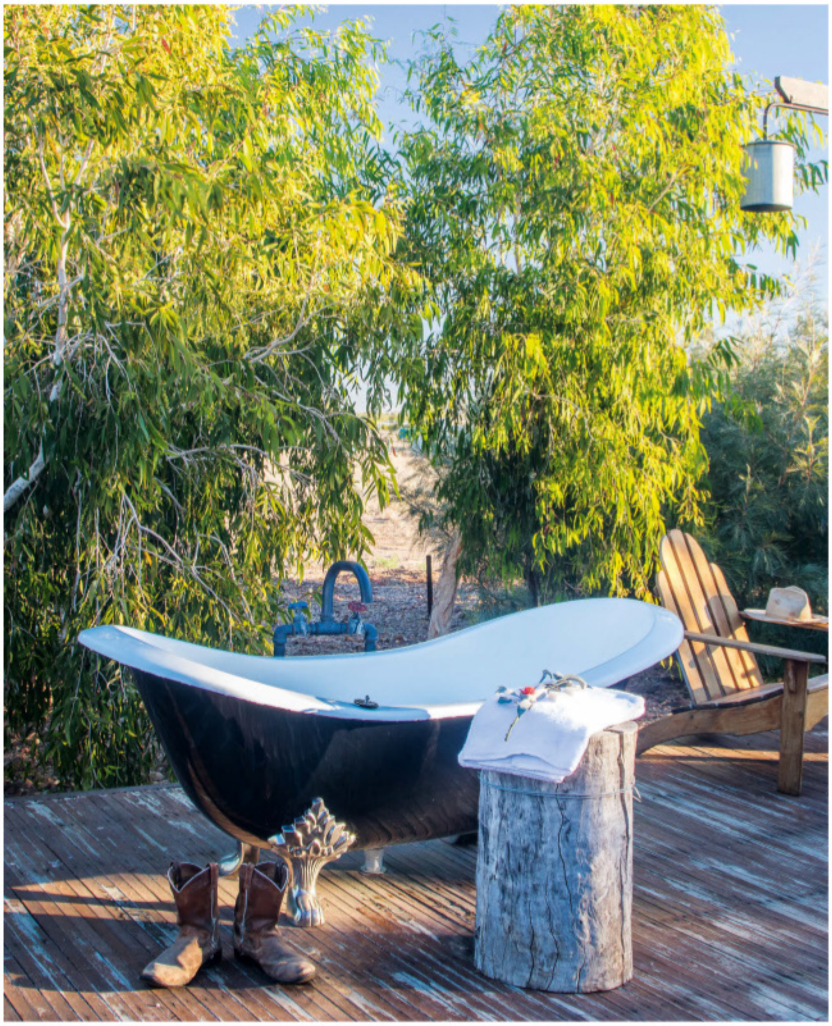
By KIRSTY MCKENZIE, ***photography*** KEN BRASS

CAMDEN
PARK

Diversify or die is the mantra in the bush these days, and it's an approach the Walker family has taken to heart at Camden Park, their 18,500-acre (7486-hectare) property near Longreach in central-western Queensland.

Camden Park has been owned by the Walkers since 1962, when James (later Sir James) bought the station. Today it is run by his grandsons, James and Daniel, known to all as Outback Dan. James and his wife, Mannie, and their children Sophia, Chloe and James live in the original homestead, while Dan and his wife, Brooke, live with their sons Harley and Ardie. Dan and Brooke lost their little girl, Willow, several years ago, but with typical bush resilience and a lot of community support, they are working together to deal with the tragedy. James and Dan's sister, Tania, and her family now live in Brisbane, as do their parents, David and Lyn, but all are frequent visitors to Camden Park.

Inevitably, through the years, the Walkers have weathered many rural challenges including floods, droughts, bushfires and bovine brucellosis, which has been eradicated in Australia since 1989. More recently, in response to the past decade of drought, they've ventured into all manner of innovations, which have allowed them to stay on-farm and continue to earn a living. James has developed an online agribusiness



These pages: *The Walker family hosted the queen in the sprung-floored ballroom that's now the living area of Camden Park homestead, while Dan now welcomes guests as the manager of Saltbush Retreat in Longreach (left).*

home

These pages: *Visitors to Camden Park gain insights into outback life on the tour that includes a visit to the shearing shed and the 55,000-panel solar farm.*

consultancy and the property hosts a huge solar farm, while Dan has branched into tourism, both as the manager of Saltbush Retreat, a stylish accommodation venue on the outskirts of Longreach, and as the host of day tours to Camden Park.

The name Walker practically brands you as royalty in this part of the world, as Sir James came into the region as a 16-year-old, fresh-off-the-boat migrant from Ayrshire in Scotland with a swag on his back, a head full of dreams and a love for beef cattle. He was lucky enough to be able to buy a stake in the bush and, always community-minded, went on to serve as the chair of the Longreach Shire Council for 35 years. During his tenure, he was an active supporter of many regional landmarks and improvements including the Stockman's Hall of Fame, the Qantas Founders Museum, the Longreach School of Distance Education and the Longreach Pastoral College.

"My grandfather's great passions were his community and great beef genetics," James explains. "With my father and Uncle James (Jay), he developed Cumberland Santa Gertrudis stud, which became a byword for quality in the beef industry, with Camden Park as one of its main depots."

"Mum came up with the idea of welcoming paying guests to the property as a means of offsetting costs when we were kids," Dan adds. "James and I have just expanded on the concept with station tours."

Visitors to Camden Park enjoy a traditional station smoko or afternoon tea, visit the 1907 shearing shed, an old swaggie's grave and then enjoy sundowners by the dam overlooking the solar farm. They hear first-hand about station life and gain an insight not usually accessible to city dwellers. Guests staying at Saltbush Retreat also enjoy a barbecue dinner back in town, with Dan and Brooke as their hosts and sizzling steaks and bush entertainment on the side. "Many Australians don't have country cousins any more, so their connection to the bush is lost," Dan says. "Station tours are a means of bridging that gap and a great way of encouraging people to consider moving to the country as, even in tough times, we have a lot to offer."

These pages: *Clockwise from opposite: An authentic outback experience as Dan demonstrates whip cracking at a sunset gathering of visitors to the station; The shearing shed; James explains the operation of the solar farm; Dan cracks the whip; furniture in the dining room came from Hong Kong; a local waterhole.*

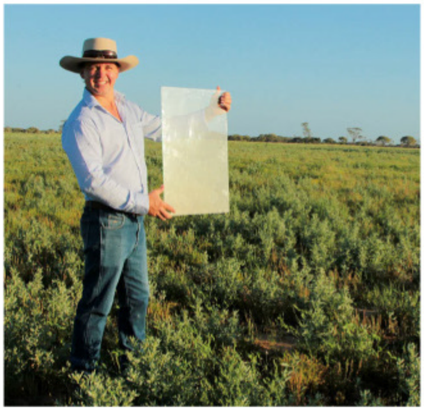
Between Easter and October each year, about 50,000 travellers drive past the Walkers' turn-off as they head west on the Capricorn and Matilda Highways. Must-sees on their mainly self-guided itineraries include the Stockmans Hall of Fame and the Qantas Founders Museum in Longreach, the Waltzing Matilda Centre, the Lark Quarry Dinosaur Stampede Monument and the Australian Age of Dinosaurs centre at Winton. But for many of the grey nomads and even schoolchildren who increasingly find themselves taking the detour to Camden Park, the station tour is the chance to catch a rare glimpse into contemporary station life.

"When we were first home from school, three generations ran the business, with my grandfather the patriarch and Dad, Dan and me," James recalls. "But times were different then and it just so happens that we've chosen to live in one of the most volatile rainfall belts in Australia, which is within a 100km radius of Longreach. Our annual rainfall used to be pretty reliably 15 inches (380mm), falling mainly during the summer months. But as an illustration of how unpredictable things have become, in 1994 we had 62mm for the whole of June, in 2016 we had 68mm in one June day, and in 2017, 140mm for the month, almost a third of our so-called average."

Rain may be beyond their control, but the Walkers don't need rain to harvest tourists. As James explains, the diversification makes good financial sense. Every external dollar spent converts to $4 for the community. So if someone spends $150 on accommodation, that translates to $600 for locals. James has qualifications in finance and marketing and explains that the 16-week Nuffield Farming Scholarship he completed in 2012 inspired him to build a side career helping agribusinesses reach their fullest potential.

"Good succession planning and business reporting are among the biggest hurdles that need to be overcome to keep agriculture viable," he says. "Through my tech company, Agrihive, I've developed an app that tackles crisis points in farming and agriculture to achieve greater financial literacy. We've created a program that takes an hour to build a holistic picture of a business's finances and help farmers identify ways to grow."

The Longreach Solar Farm is a classic illustration of practising what he preaches. Rain may be unreliable in this part of the world, but they have sunshine in abundance. The 55,000-panel farm sprawls across the property's black soil plains and feeds 17.5 megawatts of energy annually into the national grid, sufficient to power 9000 homes. It's owned by Canadian Solar, which holds a 30-year lease on Camden Park. The high-tech



facility reticulates to follow the sun and maximise energy harvest and it's often a highlight on visitors' feedback.

The guests also learn some of Camden Park's illustrious history, such as the hot summer's day in 1970 when Queen Elizabeth II and Prince Phillip came to lunch. The purpose of the event, which was hosted by the matron of the Longreach hospital, was to discuss rural and outback women's issues. The guests filled the ballroom with its soaring 12-foot pressed-metal ceilings and jarrah-sprung floor and got to admire the 18th-century Ming dynasty dining table with a matching sideboard that Sir James and Lady Walker had bought in Hong Kong. More prosaically, what the current Walker generation recalls of this august occasion is that it was their dad's job to grade the road into the homestead so the queen's Rolls-Royce didn't bottom out on the way in. Her Majesty returned to Longreach in 1988 for the opening of the Australian Stockman's Hall of Fame, when Sir James perhaps broke with protocol by leading three cheers for the queen. She reportedly took it in her stride and waved as the crowd of 12,000 people finished their rousing acclamation.

More recently, the Walkers have become enthusiastic supporters of an annual Outback Paddle Regatta Festival held on the broad waters of the Thomson River. The event sees kayaks, canoes, dragon boats and stand-up paddleboards converge for a day of races on the tree-lined river to raise funds for cancer research. Last year, more than 1000 people lined the banks of the river to watch the fun and frivolity, and they raised more than $10,000.

"We have a great community," Dan observes. "In spite of all the challenges, I believe we have an exciting future and the people of Longreach are quick to get on board and make the most of any new opportunities. Good country hospitality is something you can't put a dollar value on. But it's what our visitors love, and they talk about it years down the track. One of the main things I remember about my grandfather is that the door was always open at Camden Park. I like to think we're continuing that tradition." **ACH**

ELECTRIC
NEWGATE
PLEASE DO NOT TOUCH ME

ON THE BRIGHT SIDE

Boundless energy, infectious enthusiasm and a can-do attitude are all part of this central Queensland couple's life strategy.

By KIRSTY MCKENZIE, ***photography*** KEN BRASS

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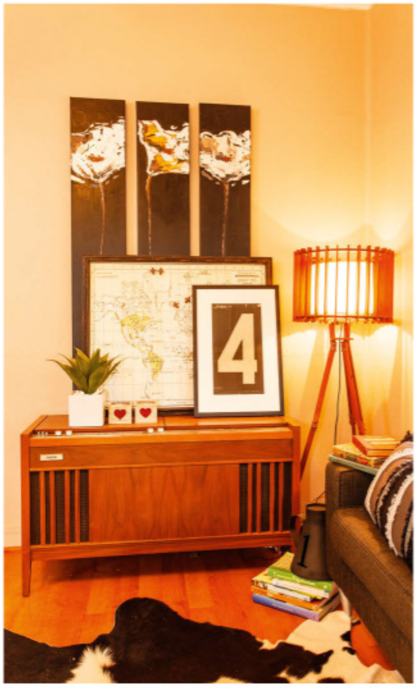


MONDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDA
SATURDA
SUND

These pages: *Clockwise from opposite: The flat roofline, bulwarked balcony and porthole in the front door are P&O hallmarks; a welcoming grouping in the entry area; the lounge suite tucks neatly into the curvature of the downstairs bay windows; Nicole's signature style is a mix of found objects and retro-inspired pieces.*

As Nicole Gillespie and Stewart Allsop see it, every cloud has a silver lining. The Rockhampton-based couple may have had difficulty recognising the upside when their newborn son, Ty, was diagnosed with a non-malignant tumour in his airway, but these days they see it as "a massive negative that turned into a huge positive".

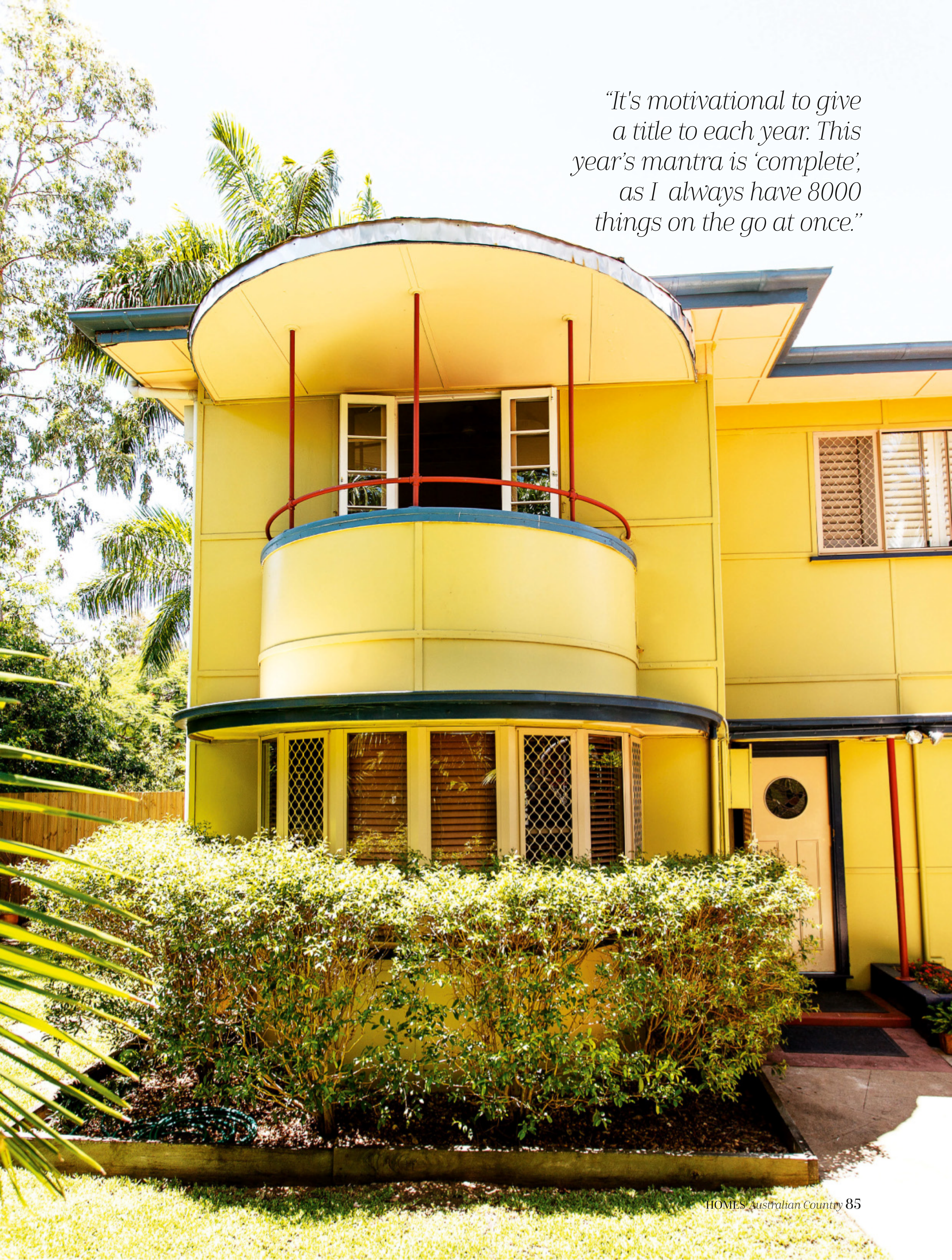
"The treatment meant he had to spend six months in hospital in Brisbane," Stewart explains. "Nicole had just started a new job, so it made sense that I was the one who should accompany him down south. So I resigned from my job and went with him. It meant we had to sell our house, but at that stage, all that mattered was that he got better."

Get better he did, and today Ty is a healthy boy who enjoys his sport, skateboarding and playing with his younger brother, Brooklyn. And Nicole and Stewart were also able to get back into the property market by buying an almost derelict house in the northern suburbs of Rockhampton. "It was all we could afford," Nicole recalls. "But we'd renovated five properties previously so we could see the potential. In fact, I knew as soon as I saw it that we could make it into something special."

The house, which was designed by local architect EA Hegvold for his brother, is a classic P&O design, with its curved walls, flat roof line, bulwark-style balconies and porthole-style windows recalling the golden age of the cruise liner. It was originally completed in 1945 when post-war austerity measures limited the building materials, and therefore the size of the house that could be built for a couple with no children.

"The house was designed with extensions in mind," Nicole explains. "The Hegvolds added them as prosperity returned. At first I thought we might remove some of them, but having lived here now for a while, we've decided we like it the way it is."

Nicole and Stewart have, however, renovated throughout, enhancing the Art Deco detailing where possible and adding references to the period with furniture and accessories. The 24 hours before *Australian Country Homes* arrived turned into something resembling an episode from *The Block* as our visit generated a flurry of activity that meant a lot of little projects were finished overnight.



> *"It's motivational to give a title to each year. This year's mantra is 'complete', as I always have 8000 things on the go at once."*

These pages: *Clockwise from opposite: My Sister's House is an emporium of desirable homewares, gift lines and fashion; stock from the store blends with finds from the tip and art works; Nicole champions local artists; retro features reflect the house's era in the living room.*

"I once read that it's motivational to give a title to each year," Nicole says. "For us, this year's mantra is 'complete', because I'm a bit like the Tassie devil — I always seem to have 8000 things on the go at once. Finishing the house completely is high on my list of things to do this year."

None of it would have been possible without the support of Nicole's former employer, local businessman Mick Dooley. "I went to work for him as an IT consultant," she explains. "Then one day he asked me if I wanted to run his blind and shutter business. I said I would so long as he agreed to sell the business to us. And that was it. On a handshake, he agreed to let us pay it off over four years. He's been an amazing mentor for us as he had faith in us from the start and encouraged and supported us in every new venture. He's like part of our family now."

The blind business expanded into fabrics, wallpaper and soft furnishings and gradually Nicole and Stewart realised there was a market in town for an interior decoration business. In 2010, on the proceeds of an investment property renovation, the couple opened My Sister's House, an emporium of chic decorator items, giftware, fashion and accessories in the Rockhampton CBD. The shop struck a chord with locals, who flocked to the in-house events Nicole organised.

This page: *Clockwise from left: A beautifully proportioned balcony opens off the main bedroom; restful blues set the scene in Nicole and Stewart's bedroom; for all her whirlwind activity, Nicole keeps a tight ship at home.*

"From the outset I wanted the shop to build community," Nicole says. "So we've held a book launch, an art exhibition, hen's nights and other social events on the premises. We use social media to engage with our customers and even ask their advice and opinion on new stock."

When Nicole was browsing in one of her favourite haunts, an outlet called Trendy Trash, which is attached to the local rubbish tip, she decided the universe was telling her to open a tea room when she discovered a pile of café tables and chairs begging for a new owner. "Then I went to Vinnies and bought all the teacups and saucers and tablecloths they had," she says. "So for a total outlay of $150 I was able to start a pop-up tea room in the store. We only did it on weekends during winter, but it was a huge success."

Like the shop, the house has Nicole's signature style of vintage blended with contemporary. She has a fine eye for a vignette and quirky corners abound at home and in the business. "It's all done on a shoestring," Nicole shares. "It helps if you can see past the dust and the dints to the potential in old objects. I'm just lucky that I have Stewart beside me who helps turn all my crazy ideas into reality."

These days, Nicole has focused her energy on nutrition and runs a business helping women to eat well and stress less. You can find out more about her services at *facebook.com/mysistershealthqld* **ACH**

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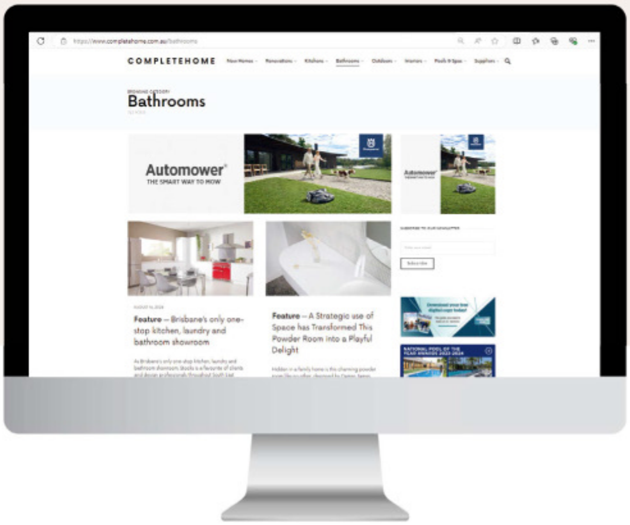
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DESIGN AND DETAIL

Diana McInnes's many lives as a stylist, graphic designer, ski instructor and avid collector inform her alpine home.

By SIOBHAN O'BRIEN, ***photography*** STEFANIE LEES

These pages: *From left: Diana's alpine home overlooks Lake Jindabyne; a playful pooch greets visitors.*

Blow-to-the-solar-plexus views pan over a luminous Lake Jindabyne and up to the Snowy Mountains range beyond. A mature, tree-filled garden is golden honeycomb in autumn and rose-scented in spring. Elegant European-inspired rooms filled with furs, antlers and old ski paraphernalia line the walls, juxtaposed with a feminine oddity or arrangement of flowers.

This is the home of Diana McInnes, business owner, mother and bon vivant. Diana has a distinct style that spills from what she wears, how she lives and what she sells in her much-loved retail store, Design & Detail. It is located in the old shopping centre in East Jindabyne, set among cafés, restaurants and ski-hire outlets. But it's about much more than your usual shopping fare.

"The store features a carefully chosen assortment of new and vintage items, some familiar, others more left of centre," Diana shares. "I sell everyday classics that will not date but will mellow and improve with age and are destined to become favourites. It is an ever-evolving collection and one that is always interesting."

It's in this eclectic and fascinating space that Diana spends much of her

“In the morning I watch the storms build up in the mountains and in the afternoon I watch the changing light show as the sun is setting.”

These pages: *Clockwise from left: One-of-a-kind pieces are discovered in country markets and clearance sales; Diana’s aesthetic combines the old with the new; old bottles are re-purposed as vases; vintage finds add to the home’s stylish ambience.*

working week. Either that or she is on the road sourcing new and unusual finds for her business.

“Most weekends I head to a local country clearance sale,” she says. “This is where I find some of my treasures for the shop. Not only do I love getting a bargain at the sales, but it’s such a great place to catch up with other like-minded hoarders and also sample the CWA ladies’ scones at the catering van. I have been known to come home looking like *The Beverly Hillbillies* with everything but Granny tied to the roof.”

Diana moved permanently to Jindabyne in the late ’90s after a taste of winter seasons as a ski instructor. For a few years she also pursued this line of work in North America, but soon grew weary of life lived out of a suitcase.

“I’ve lived many lives,” she says with a chuckle. “I’m a qualified graphic designer but I also worked as a ski instructor, restaurateur, visual merchandiser, stylist and now business owner.”

Design & Detail was opened in 2003 at a time when Diana was doing part-time interior styling and felt that she needed to expand her business to include a retail component. She also sought more stability as she is a single parent with two sons, now in their teens.

Like her business, her Snowy Mountains home has been an evolution over many years. The exterior is true Australian alpine style with organic materials such as timber, bush granite and glass featuring. It’s a robust look that is characteristic of Australia’s snowy regions. And although it borrows much from its European cousins, it is an utterly Australian aesthetic.

The interiors of Diana’s home offer a different story. The look, often referred to as rough luxe, borrows from the industrial, Victorian, vintage and modern aesthetics.

It is a blend of the charmingly flawed alongside the elegantly pristine. And

1½M
A625
AUSTRALIA COAST

This page: *Clockwise from above: A girl can never have too many boots; Diana's cosy night-time retreat; Diana describes her approach to interiors as "rough-and-ready luxe".*

unlike the exteriors of Diana's home, there is a certain European quality here. Close your eyes for a moment and you could be in a swanky Swiss ski lodge.

"My home, and the way I have designed and selected elements for the interiors, is highly personal and is a true reflection of my personal quirks and eccentricities," Diana says. "My favourite room is the lounge room. It is surrounded by all the things I love: timber, stone, glass, photos of my kids and a spectacular view of Lake Jindabyne and the mountains. In the morning I sit and watch the storms build up in the mountains, and in the afternoon I watch the changing light show as the sun is setting over the mountains."

The garden that surrounds Diana's home is just as impressive. An orchard with a variety of fruit trees is towards the rear of the property, overlooking the lake. In close proximity is a formal garden complete with roses, while the entry of the home features cool-climate plants and a fish pond. The garden also features mature deciduous trees.

"I moved here for the winters, but actually I enjoy the summer and autumn more now," Diana says. "For me winter is business, but the other seasons are when you catch up with friends and enjoy what the mountains have to offer. I love that I can see both the water and mountains from my house. They allow for a lot of soul searching." **ACH**

This page: *Clockwise from left: Another furry friend makes acquaintances; in her spare time Diana enjoys tending her lakeside garden; vintage ski poles add a rustic flair; antique ice skates gain a new lease on life; Diana collects firewood.*

A VISION SPLENDID

Hiba is a Persian word meaning beautiful gift, and that is precisely what Michael Carnes and Bob Lavis have given to their ocean-fronting property on Bruny Island.

By KIRSTY MCKENZIE, ***photography*** KEN BRASS

***This page:** From top to bottom: A bronze sculpture of a wedge-tailed eagle is a tribute to those that soar above; azaleas lend pops of colour in spring.*

When Hobart chef Michael Carnes and dentist Bob Lavis went looking for an escape hatch from their busy professional lives, they found precisely what they were looking for on Bruny Island, which is separated from the south-eastern coast of Tasmania by the d'Entrecasteaux Channel. They snapped up a 50-acre (20-hectare) block of land with sweeping views to Cape Queen Elizabeth and its own private beach on Adventure Bay.

The bolthole they named Hiba has grown beyond even Bob and Michael's dreams. While architect John Button, builder Phil Bosnich and metal worker Lance Hansen went to work creating a 700-square metre house that frames the spectacular views of the Great Southern Ocean, Bob and Michael set about turning "an empty paddock with two rows of blackberries" into a vast parkland garden that now occupies almost half of the property. More than 20 years down the track, it's still a work in progress, but a remarkable tribute to the vision and energy the pair has invested in the project.

The lake … "for no other purpose than decoration" … was an early project, edged in giant rhubarb and surmounted by a pavilion for entertaining. It's now a haven for platypus and hardy locals who are game enough to swim in it.

From the entrance to the property there's a long driveway leading to the house, which is framed by massive pots filled with candelabra lilies and succulents and a kitchen garden planted in raised beds. A copse of silver birch to one side of the drive is underplanted with more than a million bulbs for an early spring sensation, and the boletus mushrooms that also grow there are one of autumn's delights. To the other side of the drive is a native garden surrounding a bronze sculpture of an eagle. A little farther on, a swathe of cobalt-blue tripods supports a variety of roses, honeysuckle and clematis. This in turn leads to broad sandstone steps, which take the visitor down to the rhododendron and azalea walk, culminating in the cutest cubby house, complete with a maple-emblazoned flag, built for Bob and Michael's Canadian-resident grandson.

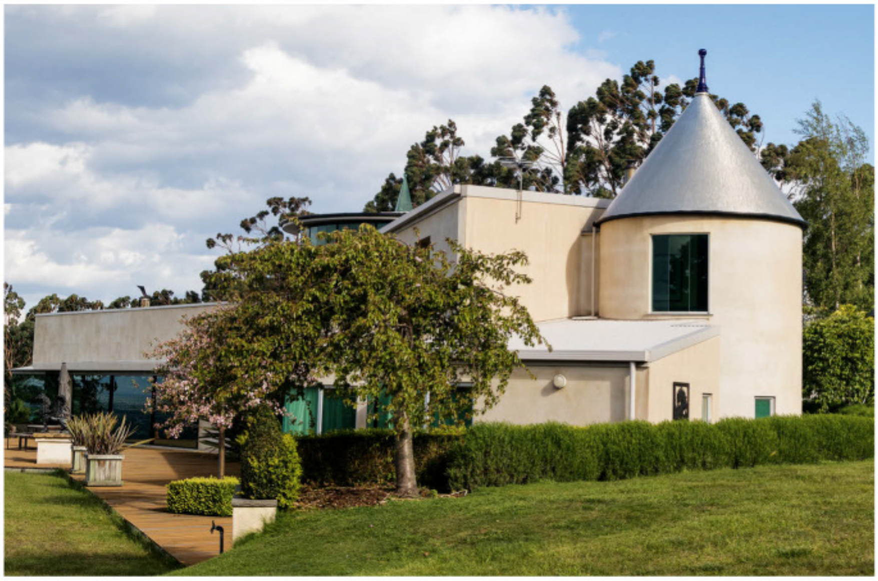
From here the path down to the lake is framed by oak trees, in memory of a friend who died of cancer at the very early age of 39. "Bob grew them from acorns from her garden and a group of friends gathered to plant them in her honour," Michael explains. "We've also seeded them to truffles."

Midway along the oak avenue there's an 1830s wool press, one of several follies dotted throughout the grounds. Michael, a seventh-generation Tasmanian who can trace his heritage back to convict stock, explains that his family has a long history in the pastoral industry on the state's east coast. He souveniered the press, along with other farm machinery, from a family property and kept it in storage for 15 years, waiting for the right spot to display it. Bob, who comes from "a long line of dentists and tinkerers", built the structure protecting the press from the elements. He was also responsible for building an obelisk that has a commanding position between the house and the lake, a stark contrast to the very

This page: *Clockwise from above: A cute cubby for Bob and Michael's Canadian-resident grandson; Bob and Michael with their beloved Smithfield Collie; the property has panoramic views down to the ocean.*

fine work that is the daily routine at his dental practice in Hobart.

The irony of their professional partnership is not lost on the pair. Michael has been making and selling fudge for more than two decades, while Bob fixes the problems caused by all that sugar. On a more serious note, they are both passionately committed to a charity Bob helped establish in 2008 in the remote Spiti Valley of the Himalayan Mountains. In a joint venture between two volunteer



This page: *Clockwise from left: Trees frame sculptures; rhododendron impact; the sign says it all; garden tools make cute door handles; the 700-square-metre house is a collaboration by architect John Button, builder Phil Bosnich and metal worker Lance Hansen; a swathe of cobalt tripods for roses and flowers.*

RESPECTEZ
LES PLANTATIONS
merci

Australian dental teams and the Tabo monastery, which supports two boarding schools, Bob has made many trips to this remote outpost in India's north and provided treatment and dental education to more than 900 students.

Bruny Island Fudge has its shopfront at the entrance to Hiba and visitors can catch glimpses of the grounds when they stop by. Although the garden is not generally open to the public, Bob and Michael do have occasional charity openings, so it's worth checking at fudge HQ.

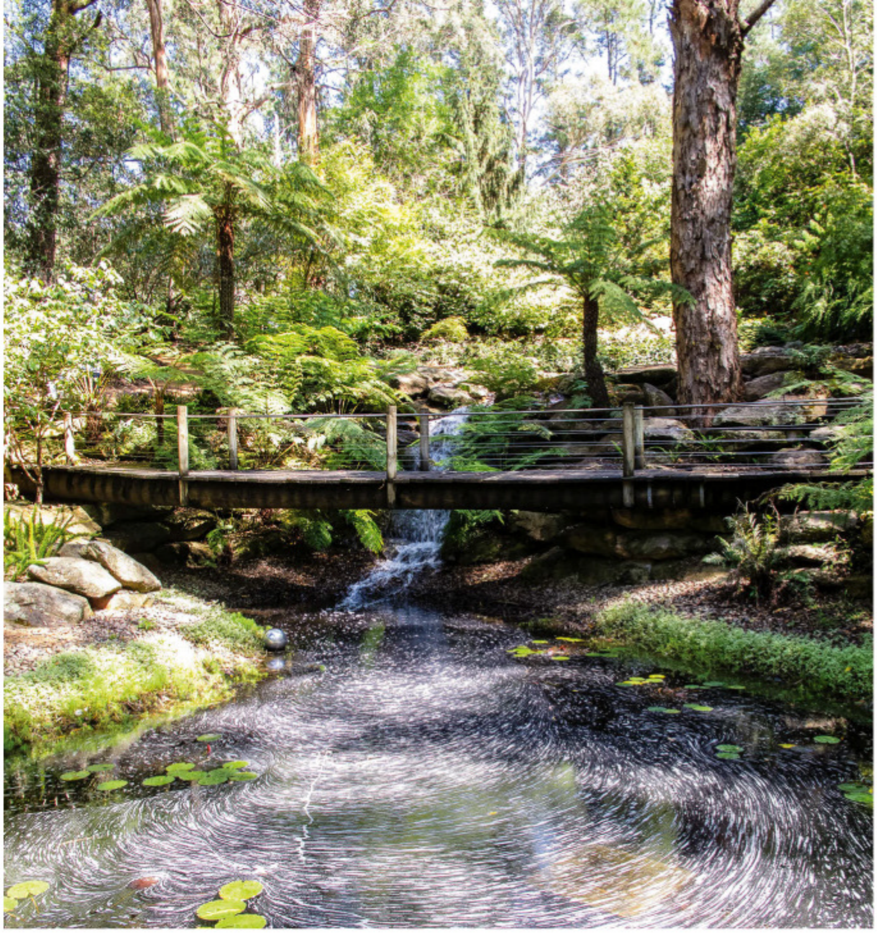
At the very bottom of the garden there's splendid rock fishing on the tessellated pavement known as Bligh's Rocks, named by the ill-fated naval officer and later governor of NSW, William Bligh, when he visited as Master of HMS Providence in 1792. Michael says that on a hot summer's day, there's nothing more refreshing than sitting in a rock pool and toasting the sunset with Champagne.

"Bruny has changed a lot since we first arrived," he reflects. "It's gone from being a bit of a backwater to a tourist destination rightly famed for its wildlife, wilderness and fine food. But the lovely thing is, it's still a place of refuge for those who come here. It certainly is for us. The garden is the icing on our cake. The best thing about being a gardener is that it's a great leveller. It brings people together and cuts through all sorts of social and economic barriers. The quolls don't care how much money you've got in the bank when they dig up everything in sight, nor do the bugs when they attack your cabbages. It's an instant connection between strangers, and a shared joy when things do go right and everything flowers and fruits." **ACH**

A PASSION FOR PLANTS

Plantspeople Wayne and Sue Tapping have spent the past 30 years refining their sprawling garden in the NSW Blue Mountains.

By KIRSTY MCKENZIE, ***photography*** NICK WOOD AND KEN BRASS



These pages: *Clockwise from above: The rose garden lends fragrance; statuary adds interest throughout the garden; annuals add colour throughout the year; Wayne and Sue Tapping have devoted more than 30 years to the garden; the ponds and cascades were added in time for a family wedding; a splendid sandstone seat.*

There's a feast for every sense in Wayne and Sue Tapping's garden in the heart of Bilpin's apple and stone fruit farms. Called Wildwood for the fact that it's surrounded by native eucalypt forest, the garden is an amazing amalgam of the couple's long careers in the nursery business. The sight of spring blossom or autumn colour clamours for attention against the heady scent of roses, daphne and weeping cherry, and the sound of water tumbling through the cascades and bellbirds chiming. There's touch in the cool calm of the shade and the many seats dotted throughout the grounds, and taste in the delicious meals served up in the tea rooms the Tappings run in conjunction with a gift store at the entrance.

The Tappings bought the 10-hectare Wildwood in 1980. In the years between the wars, the property was part of the Powell Estates where timber cutters logged the native trees and many of them ring the property to the present day. By "starting at the front and working down the hill", Wayne and Sue have gradually filled in the garden, leaving a parkland expanse that rolls down to the dam at the bottom of the property. They now have about two hectares of the entire property devoted to formal plantings.

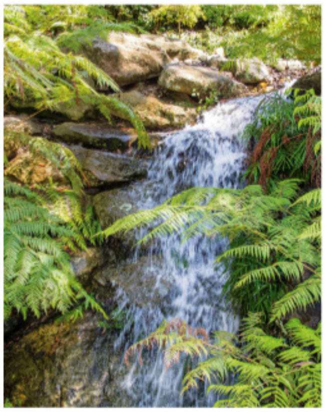
"The volcanic soil is so black and rich and the rainfall usually high enough that we can grow just about anything," Sue says. "The dam is filled by the rain and we have bore water to see us through dry times. In all the years of running nurseries in Richmond, Kurrajong and Windsor, we've used Wildwood as a kind of plant hospital. Anything that was not saleable, because it had been in the pot too long or wasn't really thriving, we've brought home and stuck in the ground. Nine times out of ten it's done well."

Sue adds that their plan for the garden was loose, but they always wanted to create a formal garden without losing the wildness of the native surrounds. Their daughter's wedding in the garden led to a flurry of activity in the late '90s, during which Sue

fulfilled her long-time ambition of installing a waterfall with ponds. Their daughter was married on the bridge that spans the lower level of this feature. Nearby, there's a fairy dell, or more accurately a goblin garden, while the rainforest walk below is a cool haven on a hot summer's day.

In late winter magnolias, hellebores, daphnes and bulbs put on a show, while spring arrives with a parade of azaleas, dogwoods and wisteria. Wayne jokes that the only trees he's ever been allowed to plant are the nine weeping trees (*Prunus subhirtella* 'Rosea'), which are underplanted with hellebores for a knock-out walk in spring. By summer Wildwood is a shady retreat with banks of blue hydrangeas lining the green. In autumn it's hard to know where to look, with deciduous trees all competing with their hues of red, gold and orange.

In 2010, the Tappings closed their last nursery and fulfilled a long-time ambition of opening the property as a garden with tearooms and gift shop. They open Wildwood during spring and autumn and use the closure periods to develop new beds and work on the constant maintenance such a large area involves. "Wayne does most of the heavy work and mows the steepest sections," Sue explains. "I do the rest of the mowing. It takes me two 10-hour days to get around the entire garden. In summer when it's warm and wet I have to do it every week, but in winter that drops back to once every four to six weeks."



These pages: *Clockwise from above: Many tonnes of rock were shifted to build the waterfall and associated cascades; the garden is framed by native eucalypt trees; park-like expanses of lawn lead down to the rainwater-filled dam; new growth and autumn colour; Olivia strikes a restful pose.*

While this sounds like a bit of a Claytons retirement, Sue points out that compared with running a nursery seven days a week, life at Bilpin is considerably more relaxed than when they were commuting down the mountains and squeezing work in the garden around their day jobs.

"People are so appreciative of our efforts," she says. "They can bring a picnic and sit in the garden, or have lunch or morning or afternoon tea in the tearoom. They tend to make a day of it and visit other local attractions, which include the Blue Mountains Botanic Gardens at Mt Tomah, other open gardens at Mt Wilson or the pick-your-own fruit orchards. It's more like having a procession of friends come to visit than customers who want everything yesterday."

Wildwood is open during spring and autumn from Friday to Monday, 10am to 4pm. Groups are welcome by appointment. For more information visit *wildwoodgarden.com.au* **ACH**

TREES FOR THE BIRDS

Flowering trees bring so much to a garden and there's nothing quite as ornamental as trees full of birdlife

Words JENNIFER STACKHOUSE

In early spring in my garden, honeyeaters are calling out to one another as they flock to the pendulous yellow flowers on the large kowhai (*Sophora tetraptera*).

Every now and then there's a tussle and a cascade of yellow flowers fall to the ground. There's already quite a carpet of yellow.

As well as the large wattlebirds, there are several smaller honeyeater species including the New Holland honeyeater and the crescent honeyeater. The tree is also buzzing with bees.

This show goes on all day from dawn to dusk for several weeks while the tree is in flower and birds also appear before the buds open. From when the colour begins to show, birds drop by to check on the tree's progress.

It is just one of many trees in my garden that bring in the birds. As well as the kowhai, a New Zealand native, we have several large white gums (*Eucalyptus viminalis*) that attract birds all year round but particularly when they're in flower.

Below them are several other bird-attracting plants including a tree-sized waratah, another favourite with honeyeaters when it's in bloom in early spring.

There's also a large hakea (*Hakea laurina*), a big favourite with black cockatoos which use their large beaks to crack open the hard seeds.

One of the trees that's always hosting a bird or two is a large weeping birch (*Betula pendula*). This is a particularly tall specimen that attracts birds to use it as a vantage

GOOD TREE CHOICES FOR BIRDS

While birds visit most garden trees, choosing one that offers food as well as shelter is beneficial to your local environment.

When selecting a tree to plant in a garden, choose a species that is not likely to become a weed problem (check your local council environmental weed list) and is long lived.

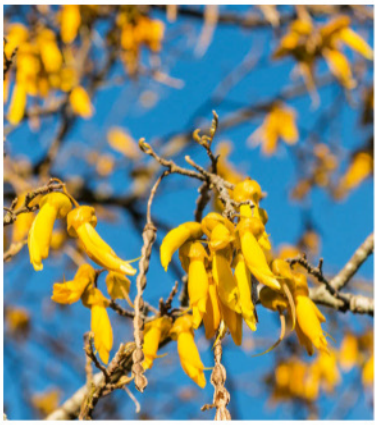
Site the tree so it has plenty of room to grow both up and across so it doesn't become a problem a few years down the track.

Avoid planting near paving or hard surfaces and avoid a position where branches will overhang buildings.

- **Nuts or cones** Hakea, she-oak (pictured above), almond, walnut, hazelnut
- **Fruit (not weedy)** Dogwood, serviceberry (*Amelanchier* spp.), fruit trees (such as pear, apple, cherry, fig), lilly pilly, blueberry ash (*Eleaocarpus reticulatus*), geebung
- **Nectar-rich flowers** Kowhai, gums, camellia, waratah, banksia, grevillea, bottlebrush, melaleuca, kurrajong and Illawarra flame tree (*Brachychiton* spp.)
- **Pollen-rich flowers** Wattles
- **Hollows (develop with age)** Gum trees, brush box (*Lophostemon confertus*), southern beech (*Nothofagus* spp.), oak

Bigstock, Getty,

Like grevillea and other Proteaceae, hakea is a magnet for native birds



This page: *Clockwise from above: Illawarra flame tree; Kowhai's large flowers; Lorikeets love banksia.*

As well as providing food, shade and shelter, old trees with hollows or nesting boxes are valuable breeding habitats.

point to sing, watch for predators or scope the garden for food options. Right now, a kookaburra is perched there surveying the neighbourhood.

Mature trees are highly valuable for birds and other animals. While it can be hard to live with a large tree in a small garden, the value that it brings to the neighbourhood is immense.

As well as providing food, shade and shelter, old trees with hollows or nesting boxes are valuable breeding habitats.

GETTING STARTED

Autumn is a good time to plant all sorts of garden plants but particularly trees. Trees can be grown from seed, purchased as seedlings or small potted specimens or even craned in as mature trees.

Planting a mature tree is the fastest option if you're in a hurry to see your new tree growing, but it's expensive and requires first-class preparation ahead of planting, followed by ongoing care.

The kowhai in my garden was planted more than 70 years ago and has hosted generations of local birds. Not every garden boasts a tree but, if there's room, planting one will give birds in your area a new attraction.

The gardener who planted my tree, Mrs Kable, had the foresight to give the kowhai room to spread its branches without bumping into either the house or the garage.

Knowing the height and spread of a tree at its maturity is important information when selecting a planting site. It should be able to grow without impacting its surroundings in any direction — both above it and in the space around the tree.

Where space is tight, look for a variety that's narrow in its habit rather than spreading. To be reasonably sure of a tree's dimensions, select a named variety rather than risk the variability of a seed-grown plant.

To get an idea of the mature size of a tree you are considering for your garden, look around the neighbourhood in parks or gardens for mature specimens. Alternatively, make a visit to your local botanic gardens.

I'm not sure if Mrs Kable bought the tree as a sapling or, more likely 70 years ago, *This page:* From left: White gum flower; New Holland honey-eater on bottlebrush

grew it from seed. It does form copious seed, probably because it is visited by so many pollinators.

The seeds form in hard woody pods and germinate easily. I do have to regularly remove self-sown trees from the garden beds around the tree to prevent a forest forming.

PLANTING FOR THE FUTURE

Trees are long-lived plants. Many take years to grow to maturity and most take several years to reach flowering and fruiting size.

As well as considering a tree's mature size when selecting and planting, consider its long-term climate suitability. As our Australian climate becomes generally warmer and drier, many trees that have been grown in gardens may end up unsuited to the changing climate.

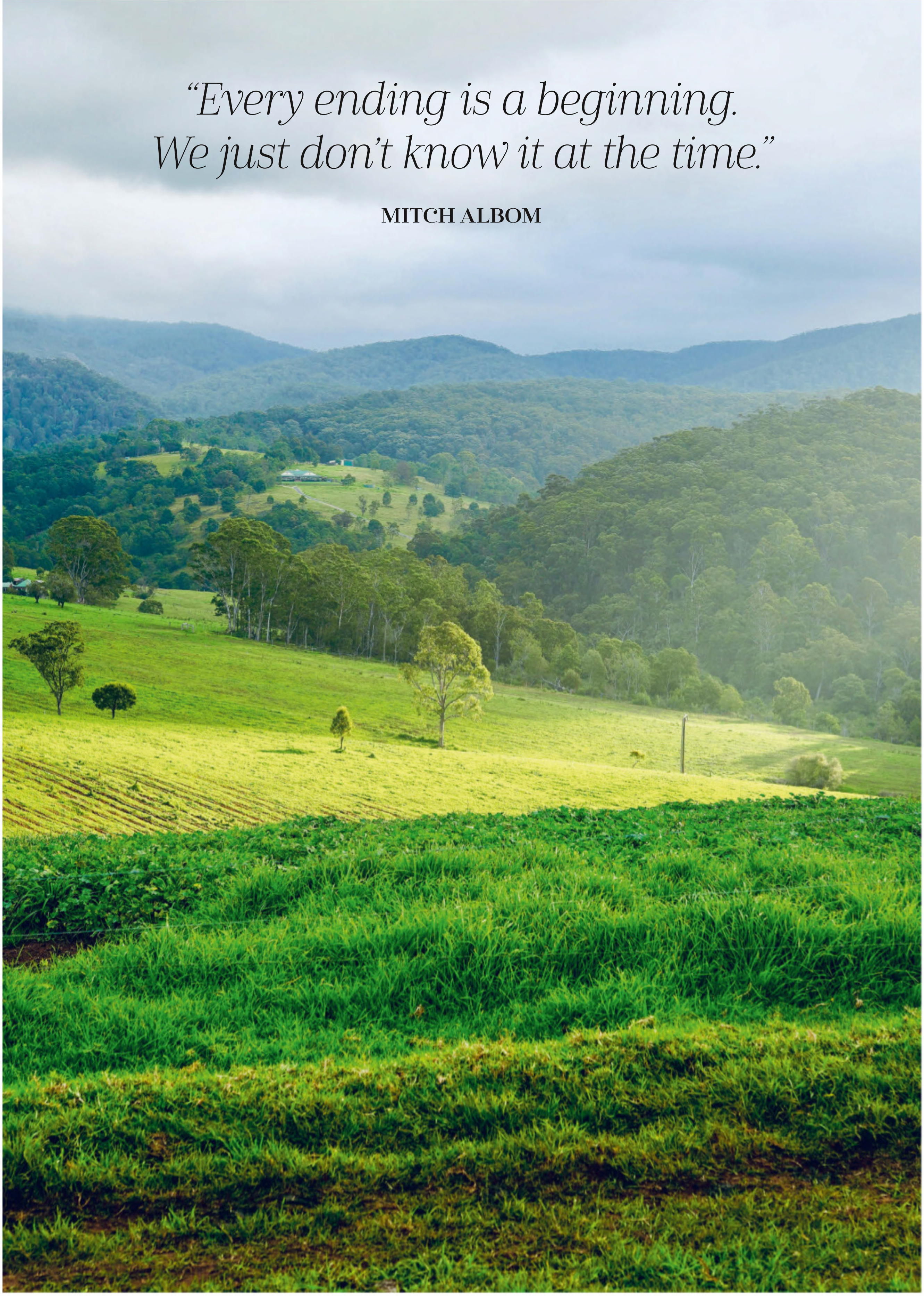
For new plantings, look to trees that do well in climates that are naturally hotter and drier than where you live. For example, a cork oak (*Quercus suber*) that grows in Mediterranean areas may be a better long-term option for planting than an English oak (*Q. robur*). A tropical birch (*Betula nigra*) may be a better choice than silver birch (*B. pendula*) in many areas.

Recent tree plantings in local botanic gardens will reflect tree options for a changing climate. **ACH**

> *As our climate becomes generally warmer and drier, many trees may end up unsuited to the changing climate.*

SPECIAL FRIENDS

As well as providing food, shelter and nesting hollows, some gum trees are colonised by mistletoe, a parasitic growth that produces leaves, flowers and fruit. Where mistletoe grows, the mistletoe bird (pictured) is likely to be seen. This handsome native bird feeds on mistletoe fruit and spreads the seeds when it deposits its droppings on the branches of other trees.



"Every ending is a beginning.
We just don't know it at the time."

MITCH ALBOM

Photography: Jack Bass on Unsplash

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